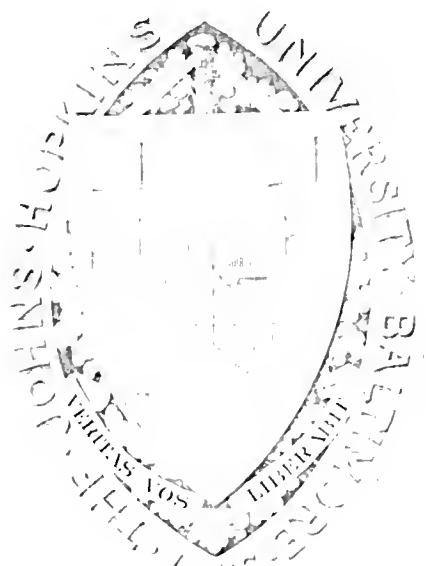


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T H E G E O R G I C

A STUDY OF THE VERGILIAN TYPE
OF DIDACTIC POETRY

DISSSERTATION

SUBMITTED TO THE BOARD OF UNIVERSITY STUDIES
OF THE JOHNS HOPKINS UNIVERSITY
IN CONFORMITY WITH THE REQUIREMENTS FOR THE
DEGREE OF DOCTOR OF PHILOSOPHY

BY

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JUNE

1916.

P R E F A C E.

This study was undertaken at the suggestion of Professor Bright, and I have continued it chiefly under his guidance. I wish to express my appreciation of the kindness of Professor Shaw, who has aided me in the study of the Italian material, to Professor Mustard, who has been unceasing in his help and suggestions, both with regard to the Georgic and to the Pastoral; but especially I wish to thank Professor Bright, whose criticism has been of unfailing benefit to me, and without whose aid I would have been unable to proceed in this study.

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T H E G E O R G I C

A STUDY OF THE VERGILIAN TYPE OF DIDACTIC POETRY

CHAPTER I. INTRODUCTION.

In 1697, Addison, in his Essay on the Georgics, complains that much criticism has been spent on Vergil's Pastorals, but that the Georgics have been neglected. Most of the critics, he asserts, pass them over in silence, or else them under the head of the Pastoral, a division by no means proper; altho the scene of Georgic and Pastoral lies in the same places, the speakers are of a quite different character, and no rules that relate to the Pastoral can apply to the Georgic.

Since Addison's day, the critics have continued to discuss the Pastoral. Symonds (1) with justice refers to "the

(1). Studies of the Greek Poets, London, 1903.
II, 245.

whole hackneyed question of Bucolic poetry", for certainly no student can remain ignorant of the Pastoral, of its origin, its characteristics and development as a literary type, of the recurring favor and disfavor thru which it has passed. But of the Georgic as a type, closely related to the Pastoral altho essentially different from it, nothing detailed and definite has yet been written. To define this type, to study it

with special reference to its relation to the *Pastoral*, to trace the prominent features of its historical development in Italian, French, and English literature, is the purpose of this study (1).

(1). My information concerning the subject in Spanish and German is casual, since I have excluded both literatures from the range of my study. I am not aware of any Georgics in Spanish, and the type, except as it is developed in Thomson's Seasons, appears to have found little favor among German writers.

We cannot say today that the critics have neglected Vergil's Georgics, and we have evidence that from their first appearance the didactics that rival the De Rerum Natura have received due honor. Translations and editions annotated in many languages testify to the devoted labor spent on Vergil's agricultural treatises (2).

(2). Miss Glass's dissertation on The Fusion of the Stylistic Elements in Vergil's Georgics, Columbia, 1913, Mr. Royd's book on The Beasts, Birds, and Bees of Vergil, 1914, and Mr. Williams' translation of the Georgics and Eclogues of Vergil, just published at Harvard, with an introduction by George Herbert Palmer, show that interest in the Georgics is not a thing of the past.

Of what has been written on the imitations of the Georgics, which is very little, some few things have remained inaccessible to me. Ginguené (3) treats in a general way of

(3). Hist. Lit. d'Italie, 2e Ed., T.9, XXXV.1, ff. the Italian didactics of the 16th century, sketching briefly

the contents of the Italian Georgics of that period. In his discussion of Luigi Almanzoni's La Coltivazione, he scores Jacques Delille, because in the introduction to his translation of the Georgics, Delille announces that he cannot dispense with speaking of the poems for which Vergil has furnished the idea and the model, then speaks of Vanière's Praedium Rusticum, Rapin's Jardins, Thomson's Seasons, and Saint Lambert's Saisons, not so much as mentioning Luigi Almanzoni. Against (1) Saint Lambert's preliminary discussion on the Georgics of Vergil, and "les Géorgiques plus détaillées de Vanières", Ginguené makes the same complaint. He adds finally that DeRosset , who has prefixed to his poem on agriculture,

(1): Les Saisons, Paris, 1795, v. ff. "Discours Préliminaire".

an introductory discourse on Georgic poetry, has a long article on Hesiod, and a longer one on Vergil, after which he passes abruptly to Rapin and Vanières, without seeming to know that another Georgic poet had existed in the meantime.

Saint Lambert's discussion is of some value in a study of the Vergilian type of didactic poetry, but it is of no value as a study of the type. Delille takes a defense of the Georgic, briefly discusses Vanière's Praedium Rusticum and compares it with Vergil's Georgics. He criticises Rapin's Gardens, and Thomson's Seasons, and mentions the existence of two poems on the Seasons by French writers whom he does not name. Whether Roset's discourse is of value or not, I am unable to say, for his work is inaccessible to me. Ginguené

does not mention the writer's Christian name, but probably he refers to Pierre Fulcrand de Rosset, who died at Paris in 1788, the author of an important poem on agriculture, in nine books, the first six of which appeared at Paris in 1744, the complete edition at Lausanne, in 1806, after his death.¹¹

(1). cf Pierre Larousse, Dict. Unive.,
Le XIXe Siècle, Ic., 1402.

Henri Marwette(2) makes a detailed study of Alamanini's

(2). Luisi Alamanini (1731-1806). Sa vie
et son œuvre. These présentée à l'
Faculté des Lettres de l'université de
Paris. Paris, 1903. Ch. IV, 332, ff.

Coltivazione and its relation to Vergil's Georgics. He quotes from a promising work by Felippo Re, entitled Della Poesia Georgica degli Italiani, Bologna, 1609. Felippo Re, an Italian scientific farmer, seems to have been highly qualified to speak concerning agricultural treatises, but so far I have been unable to obtain his study of Italian Georgics.

Another even more promising work is a publication by D. Renzi: Vergilio nella storia della poesia didascalica latina, Avella, 1907. But so far, I have been able to learn nothing further concerning D. Renzi and his critical writing.

In a Verona edition of Alamanini's Coltivazione and Ruellati's Api, published 1745, the annotations of Giuseppe Biandolini c. Prato on La Coltivazione, and of Rocco Tito on Le Api, cite the Vergilian horro ins and initiations.

Felippo Cavocci, in a study entitled Il Georgico IV
delle Georgiche de Virgilio e "Le Arie" d. G. Riccelli,
Perugia, 1900, shows definitely the relations between Vergil and
Riccelli.

In a footnote to a 1915 edition of Bernardino
Baldi's La Nautica, Girolamo Romeo mentions two collections of
Italian Georgics, one by Francesco Bonsignori, Lucca, 1785, the
other by Giovanni Silvestri, in 3 volumes, Milan, 1826. Both
collections would be of interest and of value in a study of the
Georgic, but at present neither is available.

Tirabassi (1) writes briefly of Italian didactics

(1). Storia della Letteratura Italiana.
Vff. 1780, 1786 ff. XIII, 2119, 2133,
2157. XIII, v. 2133.

from Vergil's time up to the 17th century. Concari (2) notes

(2). Storia Letteraria d'Italia, p. 272,
275, 277.

a number of Italian didactics of the 16th century, but does
little more than comment on the fact that some of them are
imitations of the Georgics.

Most histories of French literature are silent con-
cerning French Georgics; histories of English literature have
almost nothing to say of English Georgics. Prefaces to
English imitations of the Georgics sometimes contain more or

less general references to Vergil (1) as the usual follows;

(1). cf. Horneville; Footnote to The Chase. Chambers' Ed., 1891.
Akenhead: The Pleasure of the Imagination. Wks. of the Brit. Poets,
ed. by Robert Walsh, Jr.

occasionally British borrowings from Vergil are noted by the borrowers (2) themselves. No critic can pass over Thomson's

(2). cf. Cowper, footnote to The Task, III, 429. A misquotation of George, II 82. Gray's note on Ode to Spring.

debt to Vergil in The Seasons. Logie Robertson (3) has some

(3). Thomson's Seasons and Castle of Indolence.

important comments on it; Macaulay (4) dwells upon it at

(4). . G.C. Macaulay: James Thomson, Macmillan & Co., 1908.

greater length. Otto Zipfel (5) in his variorum edition of

(5). Palaestra LXVI.

The Seasons notes the resemblances and borrowings with all their changes, line for line.

The most comprehensive work which has been done on the Georgics in English literature is Professor mustard's article on Vergil's Georgics and the British Poets (6), in

(6). AM. Phil. XXIX.

which he points out definitely almost every issue in British

list of the various periods (1) we introduce the Chronicle, giving a

(1). 1 - 33. Further so far as given in
the English Chronicle will be found in
the Appendix.

list of English nouns "professedly or manifestly" introduced by the Vernacular dialectists, and note a number of the features of Vernacular conventions.

CHAPTER II. VERNACULAR POINTS: THEIR RELATION TO THE WORKS AND DAYS OF PASCAL: THEIR SUBJECT-MATTER.

The Chronicle has come down to us from three main sources, largely through Verriault. The author is also uninterested in the books. Verro (1) gives many extracts from the books, and

(1). J. T. Verrois. Report des séances de l'Institut
Secr. Mr. J. T. Verrois, 1871, pp. 122-123
and excusans, et lundi 1^{er} mars, 1871, pp. 124-125.

wrote up a circ. note, 1871, p. 125, in which he says that the first of the verse, as for example, instead of ascended into the presence of Jesus. The verses of Henechartes, however, contain just the addition. The author, though, who is to be identified with the Chronicle, Days of Pascal, had it thus done in his note. All the other contributions to the Chronicle, the Chronicles of our books, are from Verriault.

his eclogues owe to Theocritus. In the first line of one of his unprinted copies, often referred to as the "Vergilian Eclogue," he does not fail to acknowledge that it was Vergil who deserved more than any other. "Vergilius ergo noster homo" of Horace, Milton, Coleridge, and others, is also among ~~the~~^a found in the list of their addressees; but none of a less, not only the literary connection, but also such that is best in them, is due to Theocritus, and even the landscape portrayed in them has been recognised as mainly that of Sicily.

Many influences are at work in the poems that Siller (1)

(1). The Roman Poets of the Augustan Age.
Virgil. Oxford, 1908.

declares to be almost the only specimens of didactic poetry that the world cares to read. And there is much of Hesiod in Vergil; but it is Vergil, not Hesiod, who created the literary form of the Georgic.

Some idea of the Works and Days may be had from the title page of Chapman's translation (2), "The Georgicks of Hesiod, by George Chapman. Translated eltorinately out of the Greek. Containing Doctrine of Husbandrie, Morallity and Piety, with a perpetuall calendar of Good and Bad Days: Not interstitious, but necessary (as farre as natural causes couerll) for all men to obserue, and difference in following their affaires".

(2). London, 1618.

Hesiod, by George Chapman. Translated eltorinately out of the Greek. Containing Doctrine of Husbandrie, Morallity and Piety, with a perpetuall calendar of Good and Bad Days: Not interstitious, but necessary (as farre as natural causes couerll) for all men to obserue, and difference in following their affaires".

Homerically Aristocratic (1) and Utopian (2).

(1). *The Works.* Tr. by Cook & Rose,
Seconded by J. G. Fitchett: *The Story
That Was Greece.* London, 1891,
p. 184, ff.

"Next comes old Hesiod, teaching us husbandry,
Ploughing and sowing,
Rural economy, rural astronomy,
Homely morality, labor and thrift."

Hesiod does not purport to write a systematic treatise upon agriculture. He begins by invoking the muse, and follows with a personal address to Perses, his brother, who has wronged him, and who seems in need of advice. Hesiod advises a moralization on strife, then the story of Pandora is told in explanation of the necessity of toil and the difficulties of life. From this arises an account of the Golden Age, and the evil days that followed thereafter. Perses is exhorted to justice and work, and is given various wise counsels. Following these, "Now if thy heart in thy breast is set on wealth, do thou thus, and work one work upon another", - a series of desultory precepts concerning husbandry (2), when to plow and

(2). This the only purely Geologic part of
the Works and Days.

How to plow, how to make loam, what signs to follow, what evils to avoid. Also there is advice concerning suffering, the time to marry, the pouring of libations to the gods, and diverse other affairs. Then follows a calendar of lucky and unlucky days, and the poem concludes, "If a man hearken and blessed is he who, knowing all these things, workseth in work,

knowledgeless - from the past? "Learn, and profit, and
avoiding error".

From this sketch it may be seen that the poem is possibly
not carefully planned, artistically perfect of structure, but
even through the medium of a prose translation (1) the work has

(1). Hesiod, tr. by A. J. Wain, Oxford, at
the Cl. Press, 1908.

a similar charm. In Chapman's couplets, much of this is inev-
itably lost, but in the prose, the freshness is, the vigor of
style, the personality of the poet, carry the reader back to
earlier ages when phileas by walked in lonely arb, and the
world learned as yet little from libraries, much from life.
Hesiod is counsellor, husbandman, and poet. Stories of gods and
men he knows, superstitions, perhaps for all his scorn of
women, old wives' tales. He has lived in the fields, has
learned the signs that Nature has set for man to read, and
he is at home with the winds and stars.

Vergil grew up among the woods and plains of Italy,
a country boy with a poet's soul, a poet's clear sighted eyes,
and finely attuned hearing. But he became conversant with the
learning of his day. He absorbed the teaching of generations
of poets and philosophers, and at the beginning of his poetic
career the glory of Lucretius was still new. He professes to
sing the song of Hesiod (2), and he builds upon the model of

(2). cf. Georg. II, 176.

Lucretius. He enriches his poems with wisdom, learned from

writers of natural history and astronomy, who were compelled to do didactic by sound precepts drawn not only from his own experience, but from the tested writings of authorities such as the Greek Zenodorus; the Greeks Democritus and Xenophon, the Latin Cato and Varro. And he writes steeped in the inspiration of Lucretius. But the life that he depicts is the life in which Rome was almost suspended. "Right had fallen away, and wrong right; the fields lay waste, their cultivators all taken away, and the crooked scythes forged into swords" (1). Only a

(1). *Georg.* I. 506-8.

revival of the ancient Roman principles could restore the ancient Roman greatness. A new theme was offered to the poet. "Others that in song might have held frivolous minds were now all grown commonplace". (2).

(2). *Georg.* III. 244.

Vergil felt the inspiration, and so composed the poems that were to celebrate the arts of peace, the glorification of honest toil, the praises of his native land.

Naturally the didactic was the form selected for the poem. It has been suggested that Vergil was fired by a desire to become the Hesiod (3), as he was already the Lucretius of the Romans. And in the *De Rerum Natura*, Lucretius had shown the great possibilities of didactic poetry. With utmost

(3). Seller: Vergili.

tus of the Romans. And in the *De Rerum Natura*, Lucretius had shown the great possibilities of didactic poetry. With utmost

reverence for the work of Lucretius, but with fine understanding of his own powers, Vergil gave himself to the writing of the Georgics, adapting Lucretius' plan to his own needs, perfecting the matter that Lucretius had suggested to him.

The Georgics are written in four books, each a complete poem, dealing, as the name implies, with a subject connected with agricultural pursuits. The first book treats of the preparation of the soil; the second of planting, grafting and pruning; the third of cattle; the fourth of bees.

The subject matter of the poems may be analyzed as follows:

Bk. I.

- 1-5. Address to Maecenas, announcing subjects of the four poems.
- 5-43. Address to the rural deities; Augustus eulogized, named as one of the gods.
- 43-63. Of preparing soils; when to sow; of winds and other variations of the weather. Products peculiar to different soils. Digression on foreign countries and their products. Allusion to the story of Deucalion.
- 63-75. The time to plow.
- 70-117. Of alternating crops; treatment of poor lands.
- 117-160. Annoyances that harass the farmer, due to Father Jove's desire to strengthen men by teaching them the use of their powers. Of the Golden Age (1).

(1). In his treatment of the Golden Age, Vergil partly follows Hesiod in accepting it as a former age, carefree and happy. But Hesiod regards the passing of the Golden Age as a punishment of the gods for the theft of Prometheus, just as the Biblical tradition makes the loss of Eden a punishment,

for the extirpation of the forbidden apple. Vergil's conception is nobler; it is practically oblivious of heresy, and conveys to the apostolic teaching of the stern but benevolent power of the Devil, i.e., This chapter may not be the work of Vergil's religious belief, but it is the most characteristic passage of the Georgics, emphasizing the continual theme of the poem, - the necessity and the value of hardship and toil and labor.

Necessity of constant work, warfare and labor.

160-176. Farm implements described.

175-211. Precepts concerning precautions against various annoyances; the signs of a good season; the sowing of seeds; necessity for observation of the constellations.

231-259. Episode of the five zones.

259-276. Labors that may be done in hot weather; or hold fallow.

276-287. Of favorable and unfavorable days.

287-310. Winter relaxations and occupations.

310-334. Of autumn tempests: a storm described.

334-350. Fearing the elements, observe the skies, venerate the gods. Offer the annual rites to Janus. Ceres rites (1) described.

(1). The Amburvalia.

350-464. Weather signs: warnings of the sun and moon.

464-498. Signs and omens attending Caesar's death. Horrors of the resulting civil war.

498-514. Prayer to the gods to preserve Caesar to save a lost and ruined age, wherein the plow has none of its due honor, and mad Mars rules over all the globe.

Bk. II.

1-9. Preceding subject stated; new J. 10. followed.
Bacchus invoked.

9-10. Varieties of vines; best method of training different varieties.

89-109. Great variety of vines; impossibility of naming all.
14-136 171¹. Products peculiar to different regions; to foreign lands.
Panegyric of Italy, blessed above all other lands.

177-203. Of testing soils.

203 2^o. Methods and time of planting and training.

31-345. Descriptive episode - of Spring.

345-370. Further pieces concerning the care of vines and trees.

370-390. Of protecting the vine from cattle, especially the wild boar.

390-397. Discussion - of the sacrifice of one goat to Bacchus; rural feasts in Bacchus' honor.

397 420. Of the husbandman's recurring labors in the garden.

420-450. Gifts that each supplies of himself, or in return for little care. Various uses of trees, gifts better than those of Bacchus. Allusion to the cult of the Centaurs.

450-475. The blessings of country life contrasted with the troubled luxuries of cities.

475-500. Prayer to the Muses - fires, that they may be granted to know the causes of trouble, ignorance, the love of blood, and stamp of furies. This blessing so far as it regards salvation of the soul of death, but he is blind also to those temporal joys.

500-540. Continuation of the misuse of country life; a life led by the wants of the body, and not of the mind; knowledge of the Centaurs.

540-582. Good man - But we are compelled to make a choice; it is more to live a quiet life, than to be a centaur.

Bk. III.

1-8. Subject of cattle; of the
and their diseases.

10-19. A future over all until about 1810.

20-29. Whether the subject repeated in section, (a little
task), must be pursued.

30-39. Of breeding cattle. (62-76, A mournful reflection
interspersed on the picklessness of the best in human
life).

103-148. A chapter well described; of character, etc.

149-157. Of the gadfly; allusion to the story of Isso.

158-209. Of training calves and colts.

210-284. Ill effects of blind love or am and he ast.

285-383. But among the tire flies, as beguiled by love of
the subject we linger upon each detail.

286-289. Enough of flocks, the task remains to treat of woolly
sheep and shaggy goats.

290-294. The Poet realises his difficulty of his subject, but
his cherished desire drives him to the alsted
heights of Purissimus, where no poet has trodden before.

294-321. The care of sheep and cattle, especially the latter.

322-359. A shepherd's summer day, from the first appearance
of the morning star to the rising of cool vesper and
the dewy moon.

360-382. Shepherd life in foreign lands, in the tropics and
in the arctic regions.

383-404. Preparation in the spinning of wool; of silk.

405-414. The care of dogs; of the chase.

415-440. The care of folds; pests that must be destroyed, etc.

440-470. Causes and signs of disease among cattle; preventives
and remedies.

470-532. Frequency of dangerous cattle; description of
a cattle plague.

Pk. IV.

1-7. Subject announced: "The divine gift of veri l' honey".

7-56. Of sites for hives.

56-51. Of hives.

51-57. Of living swarms.

57-66. Battles among the bees; how to make them come off.

66-103. Of choosing the victorious leader, and the other subjects.

103-116. Of plucking the King's wings to prevent battle; of inviting the bees with gardens.

116-149. Fare the work not so nearely ended the Post night sing of gardens, for he remembers the wonders wrought by a poor old man of Tarentum, with his garden and his hives, but prevented by limited space he must leave the task to others (1).

(1). "A graceful interpolation, sketching what might have been a fifth scene" --Comington: *The Honey-bee, A Manual for the Practical Bee-keeper*.

149-219. Natural qualities and instincts of bees. Their community life; their customs.

219-227. Beliefs in pantheism and immortality held by some as a result of the intelligence evidenced by bees.

227-251. Of collecting honey.

251-281. Care of sick bees.

281-559. Of recovering the loss of a whole stock of bees. Episode of Aristaeus, those bees were destroyed in punishment of his crime against Eurystheus.

559-566. Conclusion. Reference to composition of the Elegies.

The foregoing outline may give an idea of the difficulties and of the possibilities of the offering. For a more detailed criticism of Virgil's work we have to call upon such

and unprofitable; for it would not do for the critics to take up of the poet's words:

"in tempi labore et tempis non labor, si non
marina laeva sinunt sudite vocant nobilem." (1).

(1). *Georg.* IV. 3-3.

The arguments for and against didactic poetry had no resolution. Even those most prejudiced can not deny Vergil's success. The heaviest charge brought against him is that he is not concerned to make didacticings practical, only to use homely details as a foil to poetic situations and descriptions (2).

(2). cf. De Quincey, Alexander Pope, 1844.

We have proof (3) that even Vergil's most prosaic scenes have been read with delight,

(3). cf. Sir J. B. Harrington: Briefe Apologie of Poetrie, 116. Sir Elyot's Gouverour, 1631.

and Page (4) notes a curious proof of the neglect of the valuable matter contained in the Georgics. According to the Encyclopaedia Britannica (5), at the beginning of the 18th

(4). Virgil's Bucolics and Georgics, London, 1910. Introd. XXVII.

century, the alternation of crops was just becoming a common practice in England, a great improvement upon the previous and yet common usage of exhausting the land and then leaving it

(5). S. M. Agriculture, c. 2 l.

century, the alternation of crops was just becoming a common practice in England, a great improvement upon the previous and yet common usage of exhausting the land and then leaving it

ready & is strenuous living follow. In Fact, I, 6-60, it is
improved system had been recommended by Virgil 18 centuries
before.

It is probably true that no peasant boy can profit
from the Georgics, as is in fact Vergil's own who
not addressed to the uneducated. But a proof that the Georgics
have been of influence in life as well as in literature may be
had from the statement of Pierre Tarrouse (1) that the leaning

(1). Grand D. Univ. du XIX^e Siecle, T.13

towards agriculture of the learned Italian scientific farmer,
Philippe Re, was decided by the reading of Vergil's Georgics.

CHAPTER III. DISTINCTION BETWEEN THE
GEORGIC AND THE PASTORAL.

The etymology of the term pastoral is a guide to the narrower meaning of the word, a meaning still given in the Century Dictionary,--"Pastoral, a poem describing the life and manners of shepherds". But pastoral is used also to characterize any literature that describes a simple rural life, such as Burns' Cotter's Saturday Night, or Walton's Compleat Angler, which Hazlitt (1) calls "the best pastoral in our language".

(1). "On John Bunche". The Round Table, a Collection of Essays on Lit. Men and Manners, 3 ed., London, 1841.

language.

Eclogue, 'a selection', and idyll, 'a little picture', or 'a little poem', would seem broader in meaning than pastoral. But throughout English literature all three terms have been generally used as synonyms; hence the development of the incongruous types of so-called pastorals, and eclogues, and idylls, such as the pastoral elegy, the allegorical eclogue or pastoral, the piscatory eclogue, etc. (2). Theocritus named his

(2). Cf. R. T. Kerlin: Theocritus in Eng. Lit., Lynchburg, Va., 1910. App. 2, 181.

poems Idylls. But Cowley (3) in his essay Of Agriculture,

(3). Essays and Other Prose Writings, Ed. by Alfred B. Cough, Oxford, 1915, p. 141.

writes, "Theocritus (a very ancient poet, but he was one of our tribe, for he wrote nothing but Pastorals)", although as Mr. Kerlin says, half the idylls of Theocritus are not poems of rural life.

Vergil, presumably, called his imitations of Theocritus Bucolics (1), and in Georg. IV, 565, he alludes to them as

(1). Cf. . Page . Introd. X. n.1 & n.2.

carmina pastorum. According to Page, the grammarians probably gave them the name eclogues. The indiscriminate use as synonyms of the four terms, Idyll, Bucolic, Eclogue, and Pastoral, seems therefore based upon Roman authority, a fact which Mr. Kerlin fails to mention. Vergil's carmina pastorum and his Georgics are usually edited together, either as Bucolics and Georgics, or as Eclogues and Georgics. This may be one reason why the Pastoral and the Georgic are still so frequently confused; another reason may be due to the fact that the fashions of the Pastoral as of the Georgic owe so much to Vergil.

Georgic (2) means literally 'earthwork' or 'field

(2). Grk. () Ge, the earth, root () erg, of () ergon, work. It is interesting to note that altho Vergil goes to the Greeks for the names of his poems, he does not owe them either to Hesiod or Theocritus. Chapman called his translation the "Georgicks of Hesiod" after Vergil. Vergil probably owes the name to Nicander. Cf. Conington. Introd. to the Georgics, I 140.

work', hence a poem that treats of work in the fields, of husbandry or more broadly, of rural occupations. According to Addison "the Geo

s Whom Quintilian suggests as, in his time, rarely followed.

who deals with rules of practice. It is a science which loses itself wholly to the imagination; it is also an entertainment along the fields and woods, didactic, and full of sport of Nature for its province. It makes its own simple plain variety of scenes and landscapes like its themes, and places the dress of its subjects look like a democrat. A Georgic therefore is some part of the science of husbandry put into a pleasant dress, and set off with all the beauties and embellishments of poetry."

In noting that the Georgic deals with rural occupations its agreement with the Pastoral is seen at once. Both have the same background, and shepherd life may be depicted in both. In both we find the element of delight in country life. But in Addison's definition the words "science", and "rules of practice", strike at once a vital difference. The Georgic purports to instruct scientifically by means of technical details and a use of practical details. The writer, speaking in the first person, recounts his experience for the reader's benefit, incidentally making use of various ornamental devices. The Pastoral never assumes directly the purpose of instructing. It is most often dramatic in nature, and the characters are frequently represented as speaking, or singing, often in dialogue.

The shepherd of the conventional Pastoral ~~partly~~ ~~partly~~ represents the idea of toil. He may follow the occupation of tending sheep, but it is an occupation free from giddy and unquiet scenes, a pleasant life in which, like Titania reclining under the shade of a spruce bough, he meditates the world no more on his slender head. The pastoral flocks are few, the ram in

match the dirge and love lay, the conventional forms fixed by Theocritus, and imitated by Vergil, who "by including among his bucolic pieces the famous Pollio (1)" added thereto the

(1). Cf. Herford's Edition of the Shepherd's Calendar, Introd. XXX.

panegyric, so marked a feature of the *Georgic*, and with his "freer use" of the pastoral disguise is accredited with having given rise to the pastoral allegory (2). But no matter what

(2). Cf. W. P. Mustard, on "The Pastoral, - Ancient and Modern", *The Classical Weekly*, March 27, 1915, p. 162. Professor Mustard notes that the great change in the pastoral under Vergil's hand is the "freer use of pastoral allegory". Herford remarks: "The pastoral garb which he, like Theocritus, assumes as Tityrus, becomes in his case a palpable disguise. He is thus the father of the allegorical pastoral."

Herford evidently does not consider the Idyll and the Bucolic synonymous terms. In Idyll XVI and XVII we have almost pure panegyric, but in these Idylls Theocritus is not disguised as a shepherd, and he does not purport to sing a song of country life, altho in Idyll XVI he introduces a brief passage descriptive of pastoral peace to come, and a preceding briefer passage of pastoral joys that ended with the passing of life: whereas Vergil begins:

Sicalides Musae, paulo maiora canamus,
Non omnes arbusta iuvant humilesque
myricae;
Si canimus silvas, silvis sint con-
sule dignae.

Whence he proceeds to describe a future golden age, in a setting of idyllic pastoral life. The theme of the panegyric and the motive of pastoral peace, are

certainly initiated from F. Ecclites.
That Virgil might be said to have
added it to the pastoral is evident...
depends upon what you call it, like
Corley, more agrees to say that *Ecclites*
idyll is synonymous with *pastoral*.

the theme there is always in the setting of the poem an at-
mosphere of golden days, a remoteness from the practical affairs
of life. Daphnis is dead, but he "delights in restful peace",
and his companions are happy in erecting an altar to him.
Meliboeus is driven from his father's lands, a mournful exile,
but his grief only serves to heighten the picture of the idle
joys of the fortunate Tityrus, Tityrus who is allowed to re-
main piping under the beeches' shade. Shadows fall from the
mountains as the sun declines, but of storm clouds and devas-
tating rains we hear almost nothing. The tragedies, as well
as the petty ills that mark the constant struggle of life are
left aside. The shepherd sings untroubled by the swift and
cruel passing of time, and so the pastoral has come down to us
chiefly signifying dreams of Arcadian life. Small wonder that
a frivolous queen and her short-sighted Court should have for-
gotten a starving peasantry while plodding at the pastoral.

Repeating the first line of the Ecclites with a slight
variation, Vergil ends his fourth Georgic. Fol. V. Tityre, tu
patulae recipis sub tegmine fagi. Georg. IV. 563, ff. illo
Vergilius ne tempore culeis alebit

Particeps, studiis florentem ianobilia cui,
garrire qui lusi pectorum auxilium inventi,
Tityre, te patulae cecidi sub tegmine fagi.

The traditional life of the author's Eclogue
is from 42 to 37 B.C., and he died in 16 B.C. In 30 B.C.
he was bold through youth when he lightly rode these sons of
shepherds; it is natural enough that then he should be still
concerned with love and happiness. The poem ends in a postscript
letter, between the years 37 and 30 B.C., when the poet was no
longer bold, but courageous with the experience and wisdom of
later years. If the phrase omnia vincit Amor (1) is charac-

(1). Ecl. X. 69.

teristic of the Eclogue, the phrase labor omnia vicit (2) is

(2). Georg. I. 140

even more characteristic of the Georgic, for the Georgic is con-
cerned mostly with work, little with leisure, although it de-
picts the farmer's life through all seasons of the year. It
shows glimpses of rural festivities, as in I. 289, ff., II.
365, ff., III. 527, ff., and idyllically peaceful scenes that
have the golden age quality of the pastoral as in the following
passages of the second book. But in these scenes, while the
noble ideal, the poet writes on a far higher key than in the
pastoral. The farmer is not lamenting scorned affection, nor
does he spend his time怨ting the vanity of his love. He
rejoices only in the happiness of wedded life, - his sweet
children hang on his neck, his quiet wife is a joy of late.
The greatness of home depends upon a virtuous family life, a

poetry nations of man, "Georgie," etc. (1).

(1). *Georgie.* II. 472.

But while very ill shows pleasure of a golden age, and
the gifts that earth offers of herself, her mind is also under
piping out the necessity of consternation. And this is
realized enough in the often quoted lines, III. 368, etc., in
the account of the evils and dangers that threaten man daily,
from the small annoyances of life to the terrible curse and the
Strymonian curse to the splendid fury of devastating storms.
With respect to their treatment of rural life, the Boeolets are
rightfully called satirists. The Georgies attempt to deal
broadly with the whole.

The conventional form of the Georgie
may be outlined as follows:

Subject matter: A rural occupation.

Central theme: The glorification of labor; the joys of
simple country life in contrast with the
troubled luxury of palaces.

Treatment: Didactic, with precepts mixed by disser-
tions rising from the theme, or related to
the subject matter.

Chief features: Formal opening, a statement of the subject;
this followed by an invocation to the Muses
or other guiding spirits.

Address to the poet's patron,

Panegyrics to great men,

References to famous men,

Symbolical allusions.

References to old literature, and to
duets, minstrels, etc.

Time marked by the publication of new
stellations.

Proverbial sayings.

Moralizations and parables and fables.

Discussion on the following topics.

Discussion on the following topics.

Country pictures described.

Descriptions of Nature.

Love of peace; horror of war.

Rhapsody in praise of country life.

Eulogy of the poet's native land.

A long narrative episode,--in Welsh the
story of Irishtown.

CHAPTER IV. THE POPULARITY OF THE PASTORAL AND
THE COINCIDENT NEGLECT OF THE GEORGIC.

Reason for the frequent study of the Pastoral, and the coincident neglect of the Georgic is self-evident. Many poets, among them the greatest and the least, have written pastorals. It requires no great courage to take up the oaten reed. The poet has little to lose by failure: if he succeed, he knows that the world will listen in spite of itself. But no great poet since Vergil has ever written a Georgic, and comparatively few of the minor poets have attempted the task. Burns (1), who as far as practical experience goes, was best

(1). Letter to Mrs. Dunlop, May 4, 1778.

fitted to appreciate a Georgic, or to attempt to write one, declares upon reading Dryden's Vergil that he considers the Georgics by far the best of Vergil, and that this species of writing has filled him with a thousand fancies of emulation. But when he compared his powers with Vergil's, his courage failed. Robert Anderson (2) expresses the conviction that

(2). Br. Poets. Vol. XI. Preface to Dodsley's "Agriculture".

to write a truly excellent Georgic is one of the greatest efforts of the human mind. And the frequent attacks upon didactic poetry in general, and upon georgic poetry in particular, indeed the occasional defenses of the Georgic show clearly that to attempt this form of writing must require

possible changes.

It is not difficult to see that the first part of the sentence is the original, and the second part is the addition of the author. The first part is the original, and the second part is the addition of the author.

(1). Cf. Addison "On the Georgic".

The Georgic, never a popular work of Justice, is still a masterpiece, though, like, "Hercule, Nero, Scylla," it is also not an excellent but it is an excellent poem, because its author is just as much a follower. Finally, the author's original influence is the classical writers of the 18th century, like, for example, the poet of the 18th century, Addison's Robert Greene, and before that he had some good stories of the title in the mentioned drama, and also in his plays of the 18th century. Finally, the author's influence in various types of writing excellently to add his closely related groups to form the following additions.

The Georgic, never a popular work of Justice, is still a masterpiece. Like, for example, the author's stories appear to have been produced (1). Addison, who has

(2). Cf. Addison "On the Georgic".

cooperating with Veronese, wrote a tragedy on Justice, and the fission of the author. In the first part of the play, Addison's story ends with a drama of the author's of Veronese, for. IV. 115-148. In the 2nd century, also, on the 1st of

Citizen who is sold shall also be sold. This is found in Art. (1), and it is now continued in Art. 10, which reads

(1). Faillite.

or running (2), only part of which is found in Art. 10, which reads

(2). Suspension.

country. *Homesinus* composed a poem on running in a 12th century. In 13th century France a de-mobilized Frenchman (3) appears; in 15th century Italy, Latin didactics

(3). See J. Gauthier in: *Histoire du Livre de la Rose et de la Lai*. *Frenchies* (1870) p. 146. *Actes d'Urbain lez Chartres* (1245) p. 146. Paris, 1870, T. II. p. 64, 65. *La Chasse des Perles*, anon. 15th C. *Le Proverbe de Venise*, by M. de Fontaines, 1594.

based on the model of the Georgics; and in the 15th century, Italy boasts a list of *Georgics* mostly lost. An anonymous English writer in the age immediately following Chaucer put the prose treatise of Palladius on husbandry into Chaucerian stanzas, with original prologues and epilogues, and occasional moralizations of his own; and early in the 16th century appeared Thomas Tusser's Five Hundred Pointes of Good Husbandry, a profitable and pleasant *Georgic*, which does not seem to have influenced any continental copyists. The first English poem definitely based on Tusser's didactic model is Dennis' Secrets of Agriculture, written before 1613. After that, with the exception of another Hortorum, published at Paris, 1568, there seems to be no other representative of the type until the appearance of John Francis' Garden

1706. Then for a hundred years the Georgic comes into its own, for the 18th century is the age of the georgic not only in England, but also in Italy and France. The popularity of the Vergilian didactic is one of the most interesting phenomena in an age preeminently interesting in the history of literary developments.

From the first until the last years of the 18th century poems appear, following more or less closely the Vergilian type. Early in the 19th century we find a few straggling and last efforts (1). Then the fate of the Georgic appears sealed, until in 20th century France, M. Francis Jammes, a reactionary in many fields, boldly took up the "strain didactic," and in his latest poem gave the world "Les Gorgiques Chrétiennes", a whole book dealing with the agricultural labors of a year (2).

(1). Charles Clifford: The Angler: A Didactic Poem. London, 1804.
James Grahame: British Georgica Edinburgh, 1809.
Thomas Pike Lathy: The Anglers, 1819.
(A steel from Dr. Thos. Scott of Ipswich).

(2). Amy Lovell: Six French poets, Macmillan, 1915, p. .

CHAPTER V. Variations in the Development
of the Georgic Type, Compared with Varia-
tions in the Development of the Eclogue.

We have seen that the conventions of the Pastoral as Theocritus left it, did not remain unchanged, even in Vergil's hands; for Vergil professes to use the panegyric in a rural song, and in his eclogues continually veils an under-current of allusion personal and political. From time to time later writers continued to adapt new motives to the old conventions. In the early Christian centuries, Christian themes (1) are sung in the old forms by herdsmen of Vergilian

(1). cf. Anthologia Latina, sive Poesis Latinae Supplementum, edierunt Franciscus Buecheler et Alexander Riese, Pars Prior, MCMVI. Lipsiae, p. 189 (Pomponii); "Versus ad gratiam domini", p. 334. "Seweri Sancti Idest Endelechii".

names, and later Theodulus wrote an eclogue in which Truth and Falsehood match pagan myths with Bible stories (2).

(2). cf. Prof. Mustard on "The Pastoral, Ancient and Modern", p. 2.

Petrarch (3) discovered the value of the pastoral machinery

(3). Herford, Op. cit. p. 888.

as a vehicle for veiled satire; Boccaccio (4) used the eclogue

(4). *Il Filo d'Orfeo*.

material in the making of the first modern pastoral romance; Mantuan used it for direct satire, introducing the diatribe against woman, the contrast between town and city dwellers, the denunciation of clerical evils, the contrast between a virtuous past and a corrupt present (1). Sannazaro, imitating the

(1). This and the contrast between town and city dwellers, are notably favorite themes in the georgic.

twenty-first Idyll of Theocritus, set a new fashion in the piscatory eclogue, in which he makes the speakers fishermen, instead of shepherds, the setting piscatory instead of pastoral. Other variations were attempted in the "nautical eclogue", where sailors speak; "venatory eclogues", songs of huntsmen; "vinitory eclogues", songs of vine dressers; "sea eclogues", songs of Tritons and mermen; and "mixed eclogues", in which the speakers are a fisherman and a shepherd, or a "woodman, fisher, and a swain" (2). And in the 18th century (3) the pastoral

(2). For the "venatory" variation, cf. Petri Lotichii Secundi. *Solitariensis Poemata quae exstant omnia.* Dresdae, MDCCCLXXIII. Ecl. I. & II. For examples of the other variations, cf. The Piscatory Eclogues of Jacopo Sannazaro, Ed. W.P. Mustard, Baltimore, 1914, Introd. pp. 21, 33, 42, 43, 48.

(3). cf. Kerlin, Op.cit. p. 59, .

formulas were burlesqued in a series of town eclogues, and further variations of the type are found in a Quaker Eclogue, a school eclogue, and a culinary eclogue.

The forms of the Georgic, like those of the Pastoral, are found in many variations. Vergil sets the example, singing of tillage, of plants, of cattle, and of bees. He tells the farmer not to neglect the care of dogs useful in the chase; he remarks that he would like to dwell at greater length on gardens; he observes that in the face of certain signs no one needs advise him to cross the deep: and Hesiod before him had given advice concerning seafaring. Suggestions are not always fruitful. Vergil's too often seem to have offered a fatal fascination,--hence the long list of neglected or forgotten poems that follow more or less closely the didactic type that he perfected. Occasionally these variations are labelled Georgics; more often they are not. For their classification a knowledge of the main features of the Georgic type is necessary.

The closest imitations of Vergil deal, naturally, with rural labors, among which, not without reason, Sallust (1)

(1). W.H.Drummond: "The Life and Writings of Oppian" Trans. of the Royal Irish Acad. Vol. XIII.

classed hunting, speaking of it as a necessary means of subsistence, not as a recreation of the rich, although it was a sport in which the rich and powerful came to delight as sages and kings have been known to delight in agriculture. So the second class of Georgics deals with rural sports, and the hunter or the fisherman is advised, instead of the farmer. A third class treats of seafaring, and we have a nautical didactic with the sea as a background, instead of the fields. The conventions of the Georgic may be transferred to any poem that treats of any

practical art or occupation; they may be adapted to Christian themes as are the pastoral conventions, or they may be used in the telling of a tale, or even in the form of dialogue, or for purposes of satire and burlesque.

The main variations in the development of the type fall into two general classes, which may be subdivided as follows:

Class I.

- a. The Georgic proper, a poem treating technically of any branch of farming, e.g., of tilling, of gardening, of hop growing, of bee keeping, of the care of silkworms.
- b. A poem treating technically of a rural sport, as of hunting with dogs, of angling.
- c. A poem treating technically of any outdoor occupation, as of seafaring.
- d. A poem treating technically of any practical art, following the Georgic conventions, emphasizing the necessity of honest toil, and the advantages of country life, as Armstrong's Art of Preserving Health.

Class II.

- a. A poem that treats of rural life, following in part Georgic conventions, and Georgic ideas, although not dealing primarily with an occupation; as Thomson's Seasons.
- b. A poem that imitates the Vergilian type, although not treating of a practical occupation, and not concerned primarily with country life, as Thomas Kirchmayer's Agricultura Sacra, Akenside's Pleasures of the Imagination.

- c. A poem following the Georgic conventions, purporting to give advice concerning any art or occupation, as Soame Jenyns Art of Dancing, Gay's mock-heroic Trivia, or the Art of Walking the Streets of London.
- d. A narrative poem with digressions of Georgic character, as Falconer's Shipwreck.

CHAPTER VI. Of Agriculture.

In La Coltivazioni, I. 32-37 (1), 1132-37 (2),

(1). Addressing Francis I, the poet, I. 26 ff, prays for aid:

Ch' io possa raccontar del pio villano
L'arte, l'opre, gl'ingegni, e le stagioni:
Che dovraste saver per provarmi,
Che dal favor di voi, non d'altri, puote
Nascer virtù che per le tosche rive
Or mi faccia seguir con degno piede
Il chiaro Mantovan, l'antico Ascreo;
E mostrar il cammin che ascosogia.

(2). A te drizzo il mio stil; per te sono oso
D'esser primo a versar nei lidi toschi.
Del divin fonte che con tanto onore
Sol conobbe e gusto Mantova ed Ascre.

III, 15-19 (3) Alamanni boasts of having been the first to follow

(3). Voi mi potete sol menar al porto.
Francesco invitto per questa onda sacra
Che per lo addietro ancor nonebbe incarco
D'altro legno toscano; e primo ardisco
Pur col vostro favor dar vele ai venti.

in the footsteps of Hesiod and Vergil. Alamanni seems to ignore Rucellai's Api, (4), but it is the theme of agriculture proper,

(4). Cf. Hauvette: Op.Cit. p.376.

not precepts concerning bees, that Alamanni proudly claims to have reintroduced to Italian poetry. However, according to Hermann Oelsnerr (5), Paganino Bonafede, in a series of Precepts

(5). "On Ital. Lit.", E.B., XIV, 903.

entitled Tesoro dei Rustici, began the kind of Georgic poetry fully developed later by Alamanni (1).

(1). Oelsnerr does not say when nor where Bonafede flourished, and I have been unable to learn anything further of him, or of the Tesoro dei Rustici.

La Coltivazione did not appear until 1546. The subject of agriculture had been treated in verse over a century before in the Middle English version of Palladius on Husbandrie (2).

(2). E.E.T.S., 52, Ed. from the Unique MS. of about 1420 A.D. In Colchester Castle. By the Rev. Barton Lodge, M.A., Pt. I. London, 1872.

E.E.T.S., 72, Pt. II. Introd. Notes, etc., ed. by Sidney J.H. Herrtage, London, 1879.

But this poem is neither Hesiodic nor Vergilian in type, being in the main a fairly close translation of the Latin of Palladius (3). The author of the Middle English poem is un-

(3). Herrtage remarks that little is known of Palladius. He lived in the 4th c. in the time of Theodosius, and wrote a work on husbandry in 14 books. The purity of his style is remarkable, considering the time in which he wrote. His works obtained some celebrity, but the MS. version is the only known Eng. translation of his "Husbandry", although he was translated into the vernacular of almost every other country of Europe.

known, and there is no clue as to his history. It is conjectured that he was a member of one of the religious houses in Colchester, or in the vicinity, a conjecture founded on the facts that gardening was a favorite pursuit of these houses,

and that Palladius was held in repute among them. The personal interpolations of the translator throw no light on his identity, but they show that he was a devout and religious man who dedicates his work to the Christian God. The correctness of his translation, says Herrtage, "is a proof of his learning, and the general character of his verse bespeaks literary taste as well as leisure". The verse is written in rime royal, indicating the writer's knowledge and admiration of Chaucer.

The poem is in twelve books. The first, an introduction of 168 stanzas, gives a variety of general precepts on tillage, pasturage, the best methods of building, the care of domestic fowls, the necessity of good air and water, even the best articles of dress for rustics. The other eleven books give advice for each month of the year except December, treating of almost every known farm occupation, from plowing to preserving; and detailing, often with pleasant laughter, curious superstitions relative to agriculture. Palladius evidently had no care for an artistic plan, and he scorns the aid of rhetoric. The opening stanza reads:

"Considerance is taken atte prudence
What mon me moost enforme: and hushandrie
No rethorick doo teche or eloquence,
As sum have doon hemself to magnifie,
What com thererof? That wyse men folie
Her wordes helde. Yit other thus to blame
We stynth, in cas men do by us the same."

Gesner, comments Mr. Herrtage (1), on line 4, consid-

(1). Op.Cit. p.221.

ers this to be a taunt aimed at Columella, though Columella gives no more occasion for it than Palladius himself; and the

latter by his remark in the last lines, seems to be conscious that he is open to this retort. It appears more reasonable to infer that Palladius had reference to Vergil; and the neglect of Vergil's sound precepts, already referred to, seems to some extent to justify the question,

"What com thereof? That wyse men folie
Her wordes held."

The second stanza, a statement of the general subjects to be treated, recalls the stock opening of the Vergilian didactic, but there is nothing further, except an occasional moralization, to suggest the conventions of the *Georgic*. The Middle English translator's style has the simplicity of his age, and his precepts are far pleasanter to read than many of the 18th century episodes. It would seem that his Muse did not resent the fact that she was scorned. Read continuously, the book is a labor; read by bits, it is occasionally delightful. Stanzas like the following, the epilogue to Bk. VI., and prologue to Bk. VII, make you regret that the translator revealed so little of his own personality:

"So May is ronne away in litel space,
The tonge is shorte, and longe is his sintence,
Forth ride I see my gide, and him I trace
As he as swyfte to be yit I dispence.
O sone of God alloone, O sapience,
O hope, of synnes drop or gile immuyn,
Loving I to The sing as my science
Can do; and forth I goo to werk atte Juyn".

The Middle English Palladius plays no important part in the history of the *Georgic*, for the world knew nothing of it until its discovery at Colchester Castle, when it was published

not for its value as a Georgic, but as a piece of literature illustrating the transitional state of the language shortly after the time of Chaucer.

Thomas Tusser's A Hundreth Good Pointes of Husbandrie, afterwards expanded to Five Hundred Pointes of Good Husbandrie (1), is the first original English Georgic of which we

(1). Eng. Dialect So. Publ. No. 21, 1878,
ed. by W. Payne, Esq. and Sidney J. Herr-
tage, Esq., B.A.

have any knowledge. The Hundreth Pointes appeared in 1557, eleven years after Alamanni's Coltivazione, but except that it is a 16th century verse treatise on agriculture it has nothing in common with La Coltivazione. Alamanni professedly imitates Vergil and Hesiod: Tusser professes to imitate no one. But Covington (2) writing of the 18th century didactics says:

(2). Op.Cit. p. 134.

"Whatever may be their beauties, the Hesiodic spirit is absent from one and all alike. If we are resolved to trace it to its lurking-places in English poetry we must ascend to times more nearly resembling Hesiod's own, when old Tusser could write not for critics, but for farmers, and the Five Hundred Points of Good Husbandry were received as respectable poetry because they were known to be good sense."

Tusser's title page is like that of Chapman's Hesiod, a fair summary of the poem's contents: "Five Hundred

Pointes of good Husbandrie, as well for the Champion, or open
country as also for the woodland, or several, mixed in every
month with Huswiferie, over and besides the booke of Huswiferie,
corrected, better ordered, and newly augmented to a fourth point
more, with divers other lessons, as a diet for the farmer, of
the properties of winds, planets, hops, herbes, bees, and ap-
proved remedies of sheep and cattle, with many other matters
both profitable and not unpleasant for the Reader. Also a table
of husbandrie at the beginning of this booke, and another of
huswiferie at the end, for the better and easier finding of any
matter contained in the same.

"Newly set forth by Thomas Tusser, Gentleman, Servant
of the Honorable Lord Paget of Beaudefert. Imprinted at London,
by Henrie Denham, dwelling in Paternoster Row, at the Signe of
the Starre, 1580."

These varied matters, "profitable and not unpleasant",
are set forth mainly in anapestic meter⁽¹⁾, rough but well

(1). For a brief but interesting discussion of
Tusser's Versification, cf. E.D.So. 21,
XX, XXI.

Cf. Schipper: Eng.Metrik. Vol. I p. 412.

1137 1.227 ff. 1.304

adapted for retention in the memory. Like the English Palla-
dins, Tusser follows no definite artistic plan. The work is
divided into 114 sections, or poems, each complete in itself.
He addresses the Five Hundred Pointes to his master, "the late
Lord William Page", and to his Master's "sone and heire". He
shows his acquaintance with mythology in his references to

Ceres and Pallas, as in the lines of the Epistle to Lord Paget's heire. 2. 9.

Though Pallas hath denide me,
hir learned pen to guide me,
for that she dailie spide me,
With countrie how I stood:
Yet Ceres so did bold me,
with hir good lessons told me,
that rudeness cannot hold me,
from doing country good.

The theme of contrast between city and country is treated without illusions. 2. 13.

For citie seemes a wringer,
the penie for to finger,
from such as there do linger,
or for their pleasure lie:
Though countrie be more painfull,
and not so greedy gainfull,
yet it is not so vainfull,
in following fansies eie.

The pastime feature of the Georgic is illustrated very happily, particularly in the verses on Christmas festivities. There are no long episodes nor tales of any kind, but brief digressions occur, such as the description of man's age from seven years to fourscore and four, the "description of an envious and naughtie neighbor, and a dialogue between two Bachelors 'of wiving and thriving, by affirmation and negation,' and the maryed man's iudgment thereof." And chap. 30 consists of A Christmas Caroll of the birth of Christ upon the tune of King Salomon. But the main feature of the whole is the use of Proverbial sayings, such as Chap 6:

Let house have to fill her,
Let land have to till her,
No dwellers, what profiteth house for to stand?
What goodness, unoccupied, bringeth the land?

and

No labor, no bread,
No host we be dead,

and so forth.

Like Palladius, Tusser scorns the aid of Rhetoric. ¶

5. 3., he writes:

What looke ye, I prais you shew what?
Termes painted with Rhetorike fine?
Good husbandrie seeketh not that,
Nor ist any meaning of mine.

Like the translator of the Palladius, his writings show that he was a devout Christian. ¶ 105 he names the "principal points of Religion"; ¶ 106, he states his "stedfast creede", in 27 quatrains. That his religions, as well as his agricultural precepts are practical may be gathered from the lines, st. 21.

I do not doubt there is a multitude of Saints.
More good is done resembling them than shrevying
them our plaints.

Like the translator of the Palladius, it pleases him to translate Latin. ¶ 111, he gives "Eight of St. Barnards Verses, both in Latine and English". But unlike the Middle English writer, he sets forth the main facts of his life, in ¶ 113, a division added to the edition of 1573.

Although, unlike the English Palladius, Tusser was read and reread (1), and probably learned by heart, his work

(1). In forty years, from 1557 to the end of the century, the work passed through 13 editions. "Yet", states the editor in his introduction, "all are scarce, and few of those surviving are perfect: a proof that what was intended for practical use had

been sedulously applied to that purpose. 'Some books' says Mr. Haslewood, in the British Bibliographer, No. III, 'become heirlooms from value; and Tusser's work, for useful information in every department of agriculture, together with its quaint and amusing observations, perhaps passed the copies from father to son, till they crumbled away in the bare shifting of the pages, and the mouldering relic only lost its value by the casual mutilation of time".

For a list of all the recorded editions, see E.D.S., 21. XXIII, XXVII.

has no definite interrelations with other Georgics. It stands quite apart, a seemingly unique achievement in English literature.

CHAPTER VII. Of Agriculture, Continued.

Alamanni's Coltivazione is the first Vergilian Georgic on agriculture discussed by the critics. From the end of the year 1530, Hauvette (1) tells us, Alamanni had conceived the

(1). Op.cit. p.264.

idea of writing a poem on field work (2). The idea was undoubt-

(2). Cf. V. 1, ff. of Il Dilurio Romano.

Io volea cantar, gran re di Franchi,
L'arte, l'opre, gl'ingegni e le stagioni,
Che fan verdi le piagge, i frutti ombrosi,
Colmi i prati e pastor d'erbe e de'gregge,
E ricco il cacciator d'augelli e fere.

edly suggested by Vergil, but possibly Rucellai's imitation of the Bees had something to do with it. The Tuscan poet's exile in France, his observation of the peasant life of a foreign country probably aroused his interest in agriculture. The troubled state of his native land in contrast with the peace and prosperity of France made him reflect philosophically on the happiness of peasants working undisturbed in the fields, prepared him for something of the Vergilian mood.

The poem was written in fragments, a fact which probably helps to account for its faultiness of plan. It is in 6 books, numbering in all more than 5000 lines, written in blank verse in the Florentine tongue (3). The first four books

(3). Hauvette states that the publication of La Colt. in 1546 is important in the

history of verso sciolto. The verse is in general monotonous, but it leads the way for others.

treat of agricultural labors of spring, summer, autumn and winter, the fifth is of gardens, the sixth of lucky and unlucky days. Alamanni makes use of many sources (1), but his

(1). Cf. Ginguène, Op. cit. p. 12.
Hauvette, Op. cit. p. 273.

debt to Vergil is by far the greatest. To quote Hauvette, "En dehors des nombreuses idées, images, expressions, où l'on reconnaît un peu partout l'écho des Géorgiques, à certains moments Alamanni a traduit plutôt que paraphrasé le poème de Virgile". The main features of the Georgic are all present, except that Alamanni has no long episode like the story of Aristaeus. But the poem is very far from the perfection of the Vergilian model. Only so enthusiastic a critic as Ginguène can fail to admit that the plan of La Coltivazione is not good. The first four books, of the Seasons, Hauvette remarks, are reasonable, if not artistic. Bk. V. necessarily repeats observations about the seasons. Bk. VI. absolutely lacks originality, merely translating Vergil. Ginguène comments upon it as a long fragment, to which, after having written it, the author is unable to assign a place. It has no prologue, no epilogue, no episodes. It begins abruptly with the choice of days, and ends abruptly with presages to be drawn from changes of weather, from the song, the flight and the different habits of birds.

La Coltivazione is not, like the Georgics, preeminently a poem of Italy. Alamanni's inspiration (1) is French, not

(1). Cf. Hauvette, Op. cit. p. .

Italian. The dedication is to Francis I, and the poet eulogizes not his native land, but France. The country described, declares Hauvette, is that at the foot of the Alps, not at the foot of the Appenines. The fields of France inspired the Tuscan poem. When he speaks of Tuscan scenes and usages it is as of something remembered far away. His agricultural precepts are general as his title indicates. He is thinking, it seems, of instructions concerning agriculture in all countries and at all times. But so much for criticism. Hauvette observes that one of the merits most willingly ascribed to the poem is its faithful representation of what was then the culture in Tuscany.

No one can bring against Alamanni the accusation that La Coltivazione was not written primarily to instruct. On the contrary, the poet seems afraid that he will amuse his readers overmuch, as he is afraid that farm laborers will give themselves up to laziness under the pretext of enjoying holidays. He prides himself on the avoidance of long digressions, insinuating that Vergil sinned in this respect (2). But Alamanni

(2). Cf. Hauvette, Op.cit. p. 280, ff.
Colt. III, 20-25.

Non mi vedrete andar con largi giri
Traviando sovente a mio diporto,
Per lidi ameni, ove più frondi, e fiori
Si ritrovano tal'or, che frutti ascosi;
Ma per dritto sentier mostrando Aperto
I tempi, e 'l buono oprar del pio cultore.

does not entirely avoid digressions, some of which are over long, and some of which are not well placed. The Golden Age, for example, is discussed in the middle of Bk. II, in an episode of more than one hundred and fifty lines. It is abruptly introduced, and ends by proposing Francis I as an example of a wise and happy life. The description of the Golden Age is Horatian rather than Vergilian, although Vergil is imitated in part. Alamanni brings out the point that necessity begot invention, but he does not touch on Vergil's belief that it was for man's benefit that Father Jove instituted cares. He emphasizes the truth that it is man's destiny to suffer, and that he must submit. Yet, although Alamanni lingers on the bitterness of life, and dwells upon the quick coming of weary old age and death (1), it pleases him to reflect that what is lacking in us

(1). Colt. I. 329 - 342.

may be extended to others, and he looks with envious idealization on the peasant state, deciding that it is possible to show future generations that his age "si neghittoso e vil, non dorme in tutto". (2).

(2). Colt. I. 602 - 605.

M.E. Pereopo (3) expresses the opinion that Alamanni's

(3). Gesch. der Ital. Lit. p. 347.
See Hauvette, Op. cit. p. 280

precepts have been of benefit to peasants. Hauvette thinks that this is hardly likely. The success of the poem in the 16th

century he thinks due largely to its classic form. The reading public was not interested in agriculture, but resigned itself to hearing about it only because Alamanni followed in the footsteps of Hesiod and Vergil (1).

(1). From 1546 to 1549, inc., there were four editions of La Colt., after which it was not reprinted until 1590.

The true vogue of La Coltivazione begins in the 18th century. From 1716 to 1781 the poem was printed twenty times, and the Italians venerated Alamanni as a glorious ancestor, although France unaccountably, and in Ginguène's opinion, inex-
cusably, neglected him.

In general Italian critics praise the poem highly. Ginguène's praise is extravagant; but he avows sadly, "La Coltivazione est un des poèmes les plus vantes qui existe dans la langue Italienne, mais ce n'est un de ceux qu' on lit le plus; l'austérité de sujet en est sans doute la cause." The French critic seems to recognize no other cause, and Parini (2) con-

(2). Principii delle belle lettere. (Opere, Milan, 1804).

siders La Coltivazione one of the books which it is a shame not to have read.

Hauvette's judgment of the poem is unprejudiced and pleasantly fearless, and Hauvette is probably the critic best fitted to write of Alamanni and of his work. Historically considered, the poem is of interest; anyone with a predilection for

Georgic poetry might read parts of it with pleasure, but it is very hard to understand how it can excite rapturous praise. A modern critic of unprejudiced mind cannot fail to pronounce it overlong, badly planned, and as a whole, very tedious.

Although many 16th century Italians wrote Georgics, no one of the age seems to have imitated Alamanni by writing a serious and lengthy verse treatise on Agriculture (1). In 1560

(1). Thos. Kirchmayer's Agricultura Sacra, (Basil, 1550), translated by Barnaby Googe as The Boke of Spiritual Husbandry, is an equally serious attempt along religious lines. Kirchmayer applies Vergil's conventions and many of Vergil's phrases to a theological subject, treated in five books, the central topic the sowing and culture of good seed by ritual and study of the Bible. Cf. C.H. Herford: Studies in the Literary Relations of England and Germany in the Sixteenth Century, Cambridge, 1886, p. 121, ff.

Luigi Tansillo wrote Il Podere (2), a didactic which reads like

(2). L'Egloga e i Poemetti, con introd. e note di Francesco Flaminii, Napoli, 1893. The poem was printed for the first time at Turin, 1769.

the introductory chapters of a general treatise on rustic affairs. Tansillo, however, does not take his subject over seriously. The poem is divided into three brief "capitoli" (3),

(3). In all, 1158 verses of smoothly flowing terza rima.

which he himself describes as "rime basse e versi giocosi" (1).

(1). Cf. Letter to Antonio Scarampi, Flamini,
p. XCIX.

Cap. I treats of the choice of location, cap. 2 mainly of the diversities of lands, and of how you may know good soils, cap. 3, of the building of the house.

The poet, familiarly conversing with a friend (2),

(2). Signor Giovan Battista Venere. See dedication to the Poem. Flamini, p. 195.

who has recently expressed a desire to buy a farm, attempts to teach him in a few words what he has learned in years. He repeats many familiar maxims and imitates other favorite georgic conventions (3). He emphasizes the value of toil, but the

(3). The poem lacks the stock opening, the address to the Muse, the address to a patron, the panegyric of a great man, the marking of time by the constellations, the discussion of weather signs, and there is no long narrative episode.

theme is treated less seriously than in the poems of Vergil and Alamanni. One would hardly characterize Il Podere as a "glorification of labor". The praise of country life in contrast to city evils, and the directions for the recognitions of soils are the most Vergilian features of the poem.

You are advised to buy what costs least and pleases most; you must consider what will be best for your physical well being and for your peace of mind; and you are advised to

choose a mountainous region because of the view. Tansillo makes no pretense of delivering precepts for the benefit of an uneducated peasantry.

Like Alamanni, he makes a strong point of evils due to bad neighbors (1), and like Alamanni, he has a digression

(1). Colt. IV. 344, ff. Pod. I, 357, ff; II,
I, ff.
Cf. also Praedium Rusticum, I, p. 7, ff.

arising from this theme. But Alamanni has a long and serious episode on emigrations ancient and modern. Tansillo gaily tells Aesop's fable of the tortoise who asked the privilege of carrying her house on her back, in order that she might be able to avoid at will distasteful neighbors. The theme of present-day corruptions appears in the poet's denunciation of the ravages made by the "galeoti" along the Neapolitan coasts, while Naples sleeps! And a reference to foreign countries occurs in the same passage. The poet professes himself a man of peace, but he considers it his country's duty to make war against such outrages (2).

(2). Pod. II, 121 - 147.

Discoursing on the differences of soils, he pauses to give a brief account of the Golden Age (3), and the evil

(3). Pod. II, 163 - 188.

times that followed, due, according to his version, to the theft of the heavenly fire and the plucking of the forbidden apple.

He adorns his moralizations on the effects of thrift and industry by telling Aesop's fable of the dying man who requested his sons to dig for buried treasure in their vineyard (1), and by narrating Pliny's story of the husbandman

(1). Pod. II, 189 ff.

tried for sorcery because of the great produce of his small farm. (2).

(2). Pod. II, 201, ff.

Renee Rapin, Hortorum, IV, 124, ff, tells the same story, making the hero a "farmer of the Marsic race", who shows his well polished implements, and produces his stout wife and daughters as accomplices in his magic arts.

Delille, L'Homme de Champs, II, 90, ff, repeats the story, but cites his source, Plinii Hist. Nat. lib. XVIII, Sect. VIII, C. Turius Cresinus, a liberated slave, the accused.

A discussion on roadways leads to a digression on the woman question (3), an episode not paralleled, so far as I

(3). Pod. III, 28, ff. Tansillo shows himself very generous minded towards the weaker sex. It is both interesting and edifying to know that a 16th century Italian thought it worth while to remind noble gentlemen that they are not savage consorts, that women are not beasts of the stable, that their pleasure must be considered, and that if you take them to the country you must provide ways by which they may sometimes have other things to look at besides trees and hedges.

have discovered, in any other Georgeic.

Considering his friend's spiritual needs, the poet advises him to have "un Magion di Santo" (1) nearby. Thus his

(1). Pod. III, 46, ff.

soul will have more advantages than if he were in the city. The city has more pastimes, but it also has more evils. Blessed is he who realizes his happiness among cultivated hills and valleys, and fields. Happy he who knows the causes of things and can tread underfoot all fears of fate and death (2). But

(2). Cf. Georg. II, 475 - 495.

happier he who having seen the world betakes himself to the country, and gives himself to God. "Would that I", cries the poet, "might betake myself to the plains at the foot of a mountain, and there amid the joys of family life put into practice the arts taught in writing by Cato, Vergil, Pliny, Columnel-la (3) and the others". An idyll of the innocent joys of

(3). "Columella", says Flamini, is the source among the ancients most freely plundered by Tansillo.

country life follows, with a companion picture, politely satirical, of the luxury, the hollowness, and the vice of city life.

The unexpected close of the poem, writes Flamini, is worthy of note. It is particularly worthy of note as the conclusion of a Georgic. After a number of varied precepts concerning the building of the house, and its situation among gardens and woods, the poet affects to discover that his friend

is in love. Encouraging him, the poet cries:

"Et io vi dico: Fratelli mio, seguite,
Seguite Amor.....
Che sembra un'alma, dove Amor non Stanze,
Casa di notte senza foco o face! (1).

(1). Pod. III, 331.

following his advice with a digression on the theory of love, after which he remarks: "While I believed that we were going to a country place, our feet were leading us to the forest of Love. Here let the way be ended,

"Qual il poder si compri, io v'ho già mostro,
A consiglio d'antichi e di moderni perché sia
buono e degno d'esser vostro.
Se gli affanni domestici o gli esterni
Non n'impediscon, forse, un dì di questi, dirò
come si tratte e si governi (2)."

(2). Pod. III, 364.

Tansillo never fulfilled his promise, but in 1566 he wrote La Balia (printed 1767) a didactic exhorting noble ladies to nurse their children themselves. Tusser, in the Five Hundred Pointes, 92, treats the same subject under the heading, "The Good Motherlie Nurserie".

The poem ends with the regret that few indeed come to honor Flora, Pomona, Ceres, and Leneus:

"Ma non possan mai punto abbandonarlo.
E quanto scrisse il Mantovan, l'Ascreo
Il Greco e'l Moro, e chi 'n su'l Tebro nacque,
Di buon vi venga, e fuggane di reo:
E piaccia sempre a voi più che non piacque,
Ed al produrre ed al servar de' frutti,
Propizie egli abbia le stagioni e l'acque
L'aure e le stelle e gli elementi tutti.

Il Podere has been praised as among the most brilliant writings of Tansillo's time. Certainly it is one of the few

really charming imitations of the Georgics, an interesting illustration of the possibilities of the type. The poet is inspired by no high call to instruct a nation, and he makes no claim to tread heights untrodden before. He has no episodes descriptive of nature; and he does not write as if from experience of the joys of country life,--rather as if he has read much of them and dreamed more. Flamini says of Il Podere that it is a free and judicious imitation, but it is more; an imitation made alive by a gracious personality, and the sure touch of the artist who writes sometimes lightly, sometimes earnestly, but always simply and naturally, because his heart is in what he has to say.

Il Podere is a slight work. Naturally it will not bear comparison with Vergil's Georgics, and had Tansillo attempted a serious agricultural treatise he would probably have failed. But he was wise enough to realize the scope of his powers, and in his third capitolo he succeeded in achieving a poem that even the stern critic Carducci praises (1).

(1). That Il Podere was not printed during the poet's lifetime was probably due to his own desire. Flamini cites five editions that appeared between the first imprint of 1768, and 1810. The didactics of Tansillo seem to have shared the vogue of La Coltivazione in the 18th century.

CHAPTER VIII. OF AGRICULTURE. Concluded.

No further verse treatises on the general features of agriculture seem to have been written until the 18th century, when we find the efforts of De Rosset (1), Vaniere, and Dodsley.

(1). Cf. Op.cit., 13, 1402.

Pierre Larousse (2) gives a brief account of De Ros-

(2). Op.cit. .

set's nine books on Agriculture, which may be summed up as follows: The poem treats successively fields, vines, woods, meadows, poultry yards, plants, kitchen gardens, pleasure gardens, pools, and fish ponds. The writer uses some bizarre digressions concerning the vine, beginning with a description of the deluge, and ending with an account of carnival. His verses are in general lacking in color and relief, but he has some agreeable details and some successful passages. There seems no great reason to regret that the book is not to be found in our libraries.

Jacques Vanière began by publishing several short Latin poems (3) Georgic in character. Encouraged by their

(3). Stagna. Columbae. Ol us.

success, he published them as parts of a detailed work,

entitled Praedium Rusticum (1), a Georgic of no less than

(1). Nova Editio Auctior et Emendatior, Parisiis, M. DCC. XLVI. A book worth consideration, if only for the woodcuts that illustrate each book. Marginal notes aid the reader in a study of the use of Georgic features.

sixteen books, in all, nearly ten thousand lines that treat of almost every subject connected with country life, from the buying of an estate, and the keeping it in repair, to details of the chase.

The poem was published in 1730 at Toulouse, it was translated into French by Bertrand d'Halouvr in 1756, after the author's death, and according to Pierre Larousse (2), "de

(2). Dict. Univ. 15, 764.

l'aveu des meilleurs critiques, il s'est approché de Virgile autant qu'il est permis aux poètes latins modernes de le faire", which would seem to be a warning to modern poets not to attempt to write Latin. Delille, De Rosset and Saint Lambert consider it in their discussion on the Georgic (3). But it is

(3). Cf. Ch. I. p. .

of interest mainly as a Georgic, illustrating the curious hold that the type had on the 18th century mind, showing the manner in which the same themes recur over and over in the Georgic. But it is of no importance as a poem, or in the general history of literature.

Dodsley's Agriculture (1). appeared in 1754, a poem

(1). Robt. Anderson: Brit. Poets, Vol. XI.

Dodsley had planned to write a poem
in three books; I, Agriculture, II, Com-
merce, III, Arts, entitled Public Virtue.
He completed only the first.

in three cantos, written in blank verse. The first canto is mainly introductory, dealing with general advantages of the farmer's life, but various farm implements are recommended, and technically described. The second canto treats of soils and trees, the third of harvest.

In the preface Dodsley states his limitations, admitting that he has little learning (2); but his poem shows that

(2). This fact is noteworthy, for all the other imitators of the Georgics, unless Falconer be classed among them, are men familiar with the classics from youth.

he is well acquainted with the Vergilian didactics and that he has great reverence for his model. Altho he does not imitate the unity of plan in the Georgics, he carefully follows the Georgic conventions.

The poem is addressed to the Prince of Wales; and Pure Intelligence, Genius of Britain, is invoked. The Muse figures prominently. She despairs, be it noted, idle themes, and the farmer is bidden to attend her and thus become frugal and blest; so shall Industry give him peace, while the Great, diseased by luxury and sloth, envy him.

A narrative episode tells the romantic tale of a milkmaid, Patty, whose conventional charms, "ivory teeth", "lips of living coral" and "breath sweeter than the morning gale" win the love of Thyrsis, who altho he is her social superior marries her and lives with her in a state of Golden Age happiness.

The imitation of the "O Fortunatus Nimium" (1) is

(1). Cf. Georg. II. 458)

perhaps the more pleasing for the poet's lack of Latin (2). He

(2). Cf. Agricult.

knows the meaning of the simple life, and has learned to value truly "the gracious nothing of a great man's nod". The passage ends with the religious note that "rural joys invite to sacred thought and meditation of God (3).

(3). Cf. Akenside, Pleas. of the Imag.

Being an 18th century poet, and an imitator of Vergil, Dodsley burns to explore the secret ways of sweet Philosophy, but he particularly wants to know the causes of fruitfulness in the vegetable world, and because of this desire ventures upon an allegory in which he attempts to explain the theory of vegetation.

The second canto has many echoes of Vergil, and Thomson's influence can be seen. The poet's dreams of an ideal estate are 18th century dreams in accord with the new English fashions of landscape gardening, and are based on his intimate and loving knowledge of Shenstone's Leasowes and Lyttleton's Hagley.

The canto ends with a passage on Epicurus and his lessons, emphasizing the belief that the end of life is happiness, and virtue the means to that end. The whole passage is a rhapsody on the blessings of retired rural life (1).

(1). Cf. The conclusion of Georg. II.

The third canto covers harvesting, the products of England's soil, and the care of cattle. In the section on harvesting, the theme of the ills that constantly threaten is treated with an 18th century note in a prayer to Heaven to protect the farmer from the carelessness of the huntsman (2)

(2). Cf. Shenstone, Rural Elegance, St. 2, 7, ff.
Gay, Rural Sports, II, 281, ff.
Somerville, The Chase.

And Dodsley makes an outcry against the oppressions of the rich, but he very justly dwells upon the fact that some wise and good masters still exist.

In a visit to the happy Patty of Canto I, precepts are delivered for cheesemaking and the care of horses, the latter topic calling forth a protest against the unnecessary cruelty

of drivers of draught horses (1). The poem closes with an

(1). Cp. Gay, Trivia.

The theme of cruelty to animals is very frequent in 18th c. literature, culminating in Cowper's Task, VI, 38, ff., 459 ff., 594.

address to the Prince of Wales, urging him in the Georgic spirit to embrace the arts of peace rather than the arts of war.

Dodsley's poem is not a long and detailed treatise on agriculture like the treatises of De Rosset and Vaniere, but it has been considered less than even those ill fated efforts. It can hardly be called good poetry, altho it has some pleasing passages. But it is interesting partly because it illustrates 18th century habits of thought, chiefly because Dodsley wrote it. That one of the most successful of London booksellers, associated with the most brilliant men of the day, should have thought it worth while to write a Georgic is significant of the literary taste of the period. That the poem met with some approbation, and that Dodsley realized its imperfections we may judge from the fact that Horace Walpole writes to Dodsley (2),

(2). Nov. 4th, 1753.

"I am sorry you think it any trouble for me to peruse your poem again. I always read it with pleasure".

Erasmus Darwin might be expected to have written a Georgic, but he did not. The nearest approach that he made to following this literary fashion is in his Phytologia, or the

Philosophy of Agriculture and Gardening (1), a prose work pub-

(1). Dublin, 1800.

lished 1799, in which at intervals he breaks into verse.

Discussing the effect of winds (2) he quotes the old

(2). Sect. XIII, 2, 2, p. 277.

proverb:

"The wind from north-east
Destroys man and beast;
The wind from south-west
Is always the best."

He translates Vergil's lines on grafting (3) into

(3). Sect. XV, 1, 5. p. 356.

rimed couplets; he delivers a verse theory on a method of producing flower buds in preference to leave buds (4). He con-

(4). Sect.

A theory first delivered in the Botanic Garden, 4, 470, note.

cludes his section on the art of producing flower buds (5) with

(5). Sect. XV. 2, 6.

a verse quotation from the Botanic Garden (6). And in writing

(6). Vol. I. 4, 455.

of fruits (1), he prefacing a poetic outburst with the remark:

(1). XV. 4, 5. p.391 .

"The following lines are inserted to amuse the reader, and to imprint some of the foregoing doctrine on his memory".

To show what Darwin might have done in the way of a Georgic, I quote a specimen from The Art of Pruning All Trees:

Behead new-grafted trees in spring,
Ere the first cuckoo tries to sing:
But leave four swelling buds to grow,
With wide-diverging arms below;

and another still more characteristic specimen from The Art of Pruning Melons and Cucumbers:

When melon, cucumber and gourd,
Their two first rougher leaves afford,
Ere yet these second leaves advance

Arm'd with fine knife or scissars good
Bisect or clip the central bud:
Whence many a lateral branch instead
Shall rise like hydra's fabled head.
When the fair belles in guady rows
Salute their vegetable beaux:
And as they lose their virgin bloom,

Lop as each crowded branch extends,
The barren flowers and leafy ends.

He concludes a section on leaves and wood with a poetic address to Swilcar Oak (2), which he thinks "may amuse

(2). Sect. XVII. 3, 16. .

the weary reader". And his final outburst is really a brief

Georgic on the cultivation of Brocoli (1), translated in part

(1). Sect. XIX. 8, p. .

from the elegant Latin poem of Edward Tighe (2), Esq. This

(2). I have not been able to identify Edward Tighe.

remarkable production begins as follows:

There are of learned taste, who still prefer
Cos-lettuce, tarragon and cucumber;
There are, who still with equal praises yoke
Young peas, asparagus and artichoke:
Beaux there are still with lamb and spinach nursed,
And clowns eat beans and bacon till they burst.
This boon I ask of Fate, where'er I dine,
O, be the Proteus form of cabbage mine!
Cale, colewort, cauliflower or soft and clear
If Brocoli delight thy nicer ear.
Give, rural Muse, the culture and the name
In verse immortal to the rolls of Fame.

Directions follow for sowing cabbage seed, hoeing the young plants, etc., the time for each successive labor being marked by the zodiacal sign; and the effort concludes with the following address to the writer whose "elegant Latin verses are in part translated",

"Oft in each month poetic Tighe, be thine
To dish green Brocoli with savory chine:
Oft down thy tuneful throat be thine to cram
The snow-white cauliflower with fowl and ham;
Nor envy thou, with such rich viands blest,
The pye of Perigord, or Swallow's nest".

In 1809, James Grahame published at Edinburgh a quarto edition of 340 pages in blank verse, entitled British Georgics. A few extracts from the poem may be read in Aikin's

British Poets (1), and a brief article in the Edinburgh
(1). Vol. 3, p. 288.

Review (2) gives some idea of the work as a whole. The writer

(2). 1810. Vol. 16, p. 213.

in the Review expresses his opinion that the poem will not remove the general objections to didactic poetry; he praises the descriptions as drawn from first hand observation, and notes that the poet speaks very affectionately of Scotland. The comment on the name of the poem is of particular interest: "The 'Georgics' may be, as Mr. Grahame assures us, the proper appellation for all treatises of husbandry in verse, the 'Scottish Farmer's Kalendar' would have been a title more descriptive of the plan and substance of the work before us. The scenery Scotch, the poem divided into twelve parts or sections arranged in order, and under the names of the twelve months of the year, with full directions for all farm work in each month respectively."

The British Georgics seem to have been the last serious attempt at a didactic dealing with general agricultural precepts (3). If any other poems of this nature were written,

(3). Miss Lowell describes Francis Jammes' latest poems, Les Géorgiques Chrétiennes, as "a whole book dealing with the agricultural labors of a year". But altho Mr. Jammes' book deals with field work, it cannot be called a treatise on husbandry. Parts of it suggest slightly Bloomfield's

Farmer's Boy, other passages suggest Thomson's Seasons. As the name indicates, the poem is in character predominantly religious, but it is not treated as one might perhaps expect from the title, like Kirchmayer's Agricultura Sacra. Les Georgiques Chrétiennes represent a development not quite like anything else in the history of the Georgic type. Further discussion of the work must be left to a later Chapter, which at present I am unable to complete.

even their names have become lost to the public; and Grahame's work, far from "removing the general objections to didactic poetry" has almost completely passed into oblivion.

CHAPTER IX. OF GARDENS.

Vergil, regretting that he is "debarred by scanty space (1) from lingering on the theme of "Gardens", leaves it

(1). Georg. IV. 147 - 148.

to others who will come after him. Columella was the first to undertake the task (2). He begins his Carmen de Cultu Hor-

(2). Rei Rusticæ. Liber Decimus. Vpsalise.
MDCCCCII.

torum:

Hortorum quoque te cultus, Silvine, docebo
Atque ea, quae quondam spatiis exclusus ini quis,
Cum caneret laetas segetes et munera Bacchi
Et te, magna Pales, nec non caelestia mella,
Vergilius nobis post se memoranda reliquit.

After this introduction, he proceeds with precepts on gardening, treats of sites, of soils, of irrigating, etc. He imitates Vergil in the use of mythological allusions, in the marking of time by the constellations; in references to the names of foreign countries: but his effort has nothing truly Vergilian. He was no doubt moved by a pious motive, but he would perhaps have been wiser had he written of gardens in prose.

The Middle English Palladius has some interesting pages on gardening. Tusser has a few stanzas on the subject,

giving general rules how to know good land, when and how to "sow and set" (1).

(1). 46 - 18 ff. In "Marches Abstract", 38 he gives long lists of various seeds, herbs and flowering plants, naming their uses and the time to sow or set them.

Alamanni begins his book on gardens (2) with an in-

(2). Colt. V. "I giardini, Come si coltivano in ogni stagione".

vocation to Priapus, followed by an extravagant eulogy of King Francis and a tribute to the gardens of Fontainebleau. He discusses digging and manuring, and the varieties of flowers, moralizing on the power of industry and art to accomplish all things; and digressing at great length on the differences in animals, men and races.

He sings of flowers, roses, lilies and hyacinths; and of the tree of the Hesperides, the golden fruit of the tropics; of humble but equally useful plants, artichokes, cucumbers, gourds, onions, etc.; making little more appeal to the imagination when he writes of roses and hyacinths than when he talks of cucumbers and gourds. However, his practical advice is worth considering; his pious reflections seem none the less devout, his account of the small annoyances of gardening none the

less depressing, because they are what you expect to find in a Georgic.

Altho Columella is one of Alamanni's sources (1), Bk.

(1). Cf. Ginguené, Op.cit. p. 12
Hauvette, Op. cit. p. .

X is neither used nor referred to by the Florentine poet. However, Alamanni does not claim, as does Renée Rapin, to explore "With bold attempt a way untrod before" (2).

(2). Tiraboschi, Op. cit., p. ., naming Giuseppe Milio Voltolina's poem Della Cultura degli Orti, 1574, remarks: "Had Rapin known of this poem he would not have boasted of being the first to write of gardens".

Rapin's Hortorum (3) is in four books: "Of Gardens",

(3). Paris, 1665.

"Of Trees", "Of Waters", and "Of Orchards", all systematically planned and written according to the Vergilian model, imitating carefully the Vergilian motives.

In the preface Rapin defends his methods, particularly his digressions, and his selection of only the more general fruits. His digressions, he says, are warranted by the practice of the Greek poets, 'is use of selection by the example of Vergil. The end of didactic poetry, declares Rapin, is to instruct, and this is the chief end of poetry in general. The moral however does not shoot point blank, but hits the mark none

the less effectively. The great art of poetry is that of pleasing, whence it persuades, and herein it excels even philosophy, whose sole aim is to inform the understanding.

Rapin lives up to his principle of not shooting the moral point blank, for he digresses continually, telling a story about almost every flower he names. An interesting episode arises from an account of the uses of flowers, the story of a happy Swain, who raised flowers for the curing of ills. Rapin suggests the writing of a medicinal Georgic, but leaves the task to someone else (1).

(1). Hortorum I.

Armstrong's Art of Preserving Health, and Fracostoro's Siphilis do not quite answer to the title of "Medicinal Georgics". Grainger, Sugar Cane, has a passage on medicinal herbs.

Rapin's poem is particularly interesting for its precepts of formal gardening. Box hedges, straight gravel walks, and the esplanade, delight the poet's eye. He would have shuddered at the thought of the "studied negligence" of the English garden.

Hallam (2) writes of Rapin: For skill in varying and

(2). Introd. to the Lit. of Europe in the 15th, 16th, and 17th c. In 2 vol. N.Y., 1842. II, 382.

adorning his subject, for truly Vergilian spirit in expression, for the exclusion of feeble, prosaic or awkward lines, he may perhaps be equal to any poet, to Sannazarius himself. His

cadences are generally very gratifying to the ear, and in this respect he is much above Vida. But his subject or his genius has prevented him from rising very high; he is the poet of gardens, and what gardens are to nature, that is he to mightier poets". But remembering Vergil, surely one needs not to hesitate to say that it is Rapin's genius, not his subject, that prevents him from rising very high.

Rapin's Horti was translated into French and English, and like other Georgics, seems to have been most widely read in the 18th century (1). In 1728, Bernard Lintot, the pub-

(1). The 2nd French translation in prose, printed with the Latin text, is by MM. Vyron and Gahiot, a new Ed., Paris, 1802. It was suggested by a reading of Delille's Jardins.

An English translation appeared in London, 1673, in Cambridge, 1706, (the year of the publication of Philip's Cyder), and in London, 1728, the latter Jas. Gardiner's "Englished Version", Ed. 3. In the same year appeared also John Lawrence's Paradise Regained or the Art of Gardening.

lisher of Jas. Gardiner's translation, tells us, books of gardening were in great vogue, and gentlemen were curious about looking into them. Lintot writes: "I will be bold to say that there is nothing in the whole Art of Gardening which is not to be found in Rapin, and that adorned with all the embellishments and Advantages that the greatest genius of his age could possibly give to so pleasant a subject in poetical dress. Compare" adds Lintot, "the judicious Mr. Evelyn's opinion of it." The "judicious Mr. Evelyn" ends his Sylva or Discourse of Forest Trees, with the following encomium: "I conclude this

book and whole discourse, of that incomparable Poem of Rapin's, as epitomizing all we have said. I cannot therefore but wonder that excellent Piece, so elegant, pleasant, and instructive, should be no more inquired after". Lintot continues: "It would be superfluous after this one encomium of Mr. Evelyn's, considering his character for veracity, Judgment in Poetry, and Skill in Gardening, to add any more in praise of the Original."

Lintot adds that he has been enjoined to silence concerning the translator, but he cannot forbear to raise his voice in praise, and after Rapin's preface he prints several poems in Latin and English, encomiums of Mr. Gardiner's excellent translation.

Mr. Gardiner's translation is done into 18th century couplets, in 18th century style. His poem might very easily pass for an early 18th century production, but it does not abound in the circumlocutions so prevalent in the 18th century Georgics, and Rapin's formal gardens are in striking contrast to the landscapes of Knight and Mason and Delille.

The first original English didactic on gardens seems to be the rare and curious so called "Poem" of John Lawrence, "Paradise Regained: or the Art of Gardening" (1). To one un-

(1). For my knowledge of the contents of the rare and valuable edition of 1728, I am indebted to my friend Mr. Hyder E. Rollins, who kindly read it for me at Harvard.

interested in the Georgic, this work, whose title promises so

much, is a "dready poem, so called, of 59 pages". A plague, it seems, is raging in town, so that the poet leaves,

"And now retir'd to Streams and Sylvan glaces,
With other fine Poetical Parades,
To stations near, where Cowley tuned his Lyre,
To Hills, exalted more by Denham's Fire,
In Muses' Seats affect the Muses style,
And Fancy feels a Heat more Juvenile.
Often, amus'd with Feats in Gardening,
Delightful Exercise, I work and Sing.

These feats are then described, after which it appears that "at one view" we may see the Myrtle, Citron and other tropical trees.

Then food plants are described, the author exclaiming,

"Assist me, therefore, Goddess, to express
Such things as these if harsh, with easiness"

"Such things as these being cabbages, asparagus, artichokes, beans, etc. (1).

(1). One wonders whether it was from his knowledge of the Georgic, or from his ignorance of it that Dr. Johnson made his caustic comment on the theme of Grainger's didactic. "What could he make of a sugar cane? One might as well write, The Parsley-bed, a Poem, or The Cabbage-garden, a Poem."

Cf. Life by Boswell, Ed., Hill, II, 520.

A passage on medicinal herbs follows, possibly inspired by Rapin.

"Herbs Physical of divers qualities,
I plant and in good order Methodize,
.....
In short whatever Malady you name
That Death portends, or tortures human Frame,
Whether Catarrhs, with constant flux of Rheum,
Or hectic Heats, that inwardly consume.
If Dropsy's Waters to th' Abdomen flow,

Or Stone the Back, or Gout torments the Toe,
Or if by chance, the Veins with Poisons swell,
Here grow those Herbs, that all these griefs repel".

He describes the mutual confidences established between himself and the Bees, gives an account of the birds that visit his garden, and thus prefaces his conclusion,

"And having now described in some degree
Perhaps with too great Partiality,
A rural settlement that pleases me;
To make some Recompense, if I offend,
Would tack this useful Moral to the End".

A moral which takes up five pages. Could anything be more characteristic of the spirit of the 18th century? A bad poet offers to make Recompense for his bad poetry by "tacking a useful moral to the end".

Vaniere has among his sixteen Georgics one on the kitchen garden (1), 594 lines, given chiefly to precepts on the

(1). Op. cit. IX. Olus.

subject. Others may sing of gardens redolent with beautiful flowers. He will devote himself to the humbler but more useful products of the Kitchen Garden, once meditated by the divine Maro. He refers to Rapin, who bore away the "first honors of the garden", but he does not mention Alamanni nor Columella. He has a few lines on lilies and roses, which flowers have also their "sober uses", but in the main he fulfills his promise. With the exception of a Cain and Abel story without the tragic ending, and a mythological episode, he devotes himself almost wholly to the culture of vegetables dear to the French.

CHAPTER X. OF GARDENS. Continued.

William Mason's poem, The English Garden, (1), marks

(1). Chalmers, Eng. Poets, XVIII, 379. In 4 bks. (the first published 1772, the last 1782) of mediocre blank verse. Mason is better known as the friend and biographer of Gray than as the author of the Eng. Garden. At Gray's suggestion, he undertook to write the poem: Bk. IV begins with an elegiac address to Gray.

the beginning of a new epoch in the history of didactics on gardening. Mason has nothing to say of cabbages and parsley beds. Like Rapin, he writes for the rich, but he scorns precepts such as Rapin's, for the main object of his poem is to overthrow the rule of the formal garden, to encourage the newly awakened taste for romantic landscape effects. And in his teaching he introduces another note new to the didactic, a combination of the principles of painting with poetry, the address to great painters, and the invocation to Painting (2).

(2). Cf. Courthope, Hist. of Eng. Poetry, VI. III.

All the familiar features of the Georgic are present in The English Garden, except the use of proverbial sayings, the description of country pastimes, and the description of weather signs. Also Mason has passages in praise of the advantages of simple country life (3), but the spirit of the

(3). Eng. Gard. .

poem is not the spirit of Vergil, for Mason glorifies not the power of labor, but the power of taste combined with wealth, and his one picture of cottage life (1) is marked by the well-

(1). Eng. Gard. II.

bred Englishman's patronizing attitude towards the simple rustic; it has the sensible gentleman's point of view, entirely lacking Vergil's deep and understanding sympathy with the Italian peasantry. (2).

(2). Eng. Gard. .

The poet declares that he does not court popular applause, but writes to soothe his grief for his wife (3); how-

(3). Twentieth century readers may think that Mason was wise not to have counted on popular applause, but Chalmers in his biographical introduction to the Eng. Gard. remarks that "altho the usual objections to didactic poetry are undoubtedly in force against this specimen, yet the English Garden was read with avidity and approbation."

ever he admits that he cannot plead the ruggedness nor the unpopularity of his subject, for he writes:

"With such a theme, I sing
Secure of candid audience (4)*

(4). Eng. Gard., II.

In describing fences, however, he makes the characteristic Georgian complaint of the difficulty of his

task (1), and in 18th century fable attempts to elevate his

(1). Eng. Gard. II.

lovely subject by absurd circumlocutions (2). Resulting in the

(2). Beers: A Fable of Eng. Romanticism in the Eighteenth Century, N. Y., H. Holt & Sons, p. 123. Professor Beers, who has no patience with didactics, writes: "The influence of Thomson's inflated diction is here seen at its worst. The whole poem is an object lesson on the absurdity of didactic poetry. Especially harrowing are the author's struggles to be poetic while describing the various kinds of fences designed to keep sheep out of his enclosures.

'Ingrateful sure,
When such the theme, becomes the poet's
task', etc.

Accordingly he dignifies his theme by speaking of a net as the 'sportsman's hampen toils', of a gun as the 'fell tube
Whose iron entrails hide the sulphurous
blast,
Satanic engine'.

An ice house becomes a conundrum,
'a structure rude, where

Winter pounds
In comic pit his congelations hoar,
That Summer may his tepid beverage cool
With the chill luxury'"

proud theme of forests, he suddenly cries

"My weak tongue feels
Its ineffectual powers, and seeks in vain
That force of ancient phrase which, speaking, paints,
And is the thing it sings. Ah, Vergil, why
By thee neglected was this loveliest theme,
Left to the grating voice of modern reed?
Why not array it in the splendid robe of thy
Rich diction, and consign the charge
To Fame, thy hand-maid, whose immortal plume
Had born its praise beyond the bounds of Time" (3).

(3). Eng. Gard. III.

A lament that seems due not to modesty alone.

As a treatise on the management of landscape effect, The English Garden is in general sensible, the poet shows the artist's appreciation for color and distance, and he is alive to the influence of fragrance, as well as of color. As a poem it illustrates many of the worst faults of the age, altho Nathan Drake (1) pronounces it the most finished and

(1). Literary Hours, London, 1820, II, 113, ff.

interesting specimen that the English possess in the Mode of the Georgic (2); and Courthope, who grants Mason's pedantry and

(2). Drake is almost as exaggerated in his praise of The English Garden as Ginguené in praise of La Colte. However, an acquaintance with Dr. Drake's sentimental tale of Maria Arnold would prepare one for the critic's enthusiastic view.

want of humor, makes the following comment: "Warton's praise of The English Garden as a composition in which 'didactic poetry is brought to perfection by the happy combination of judicious precepts with the most elegant ornaments of language and imagery' is not undeserved" (3). Courthope, unlike Professor

(3). Op. cit. VI. p. .

Beers, is always just: the poem has many passages of poetic beauty (4), but its main interest is that it begins a new

(4). Cf. Eng. Gard, I.

fashion in the Georgic, and that more perhaps than any other Georgic it represents the conflicting ideas of the last quarter of the 18th century. The poet invokes Simplicity, declaring that his song "belongs to her", and he belies his words on almost every page. "Simplicity", he declares, is his guiding deity, but it is the "Muse" who teaches how to make paths, to form fences, then "mounts to sing of forests". Nature and Liberty, beloved 18th century words, occur repeatedly, but Nature must be wedded to Art and Liberty must be restrained. Mason unites the romantic yearning for solitude and dim-lighted glades, with the classic hatred of superstition; the romantic love of monastic ruins, with the classic scorn of inmates of monasteries. His most romantic passages illustrate the neo-classic delight in moralizing, and his final episode represents chiefly the worst strain of romanticism, the "graveyard school's" tendency to revel in the "luxury of grief".

The introduction to this episode,

"Precepts tire, and this fastidious age,
Rejects the strain didactic, try we then
In livelier narrative the truths to veil
We dare not dictate",

reveals the poet's weakness, and seems perhaps the most ungrateful remark ever made about the 18th century, for surely if any age has suffered in patience "the strain didactic" that age is the 18th century.

The poet resigns the "Dorian reed" to youthful bards; he is hopeless of general praise, "well repaid if they of classic ear" accept his song, and may turn the art he sings to

soothing use in the ill omened hour

"When Rapine rides
In titled triumph, when Corruption waves
Her banner broadly in the face of day".

But he ends with a pryaer that the "long-lost train of virtues
may return to save Albion's 'throne, her altars, and her
laureate bowers".

Younger English bards, Cowper, and William Knight
were to take up the Dorian reed with more or less success, but
in the meantime, Delille published his poem Les Jardins (1),

(1). Nouvelle Ed. Considerablement Augmentee,
Paris, 1801. Besides writing Les Jardins,
Delille translated Vergil's Georgics, and
wrote L'Homme des Champs, ou Les Goe-
riques Francaises.

which was inspired by the prevailing taste for the newly import-
ed fashion of the English Garden.

In the preface to the revised edition of 1801,
Delille observes that his poem has a great inconvenience, that
of being a didactic, a species necessarily a little cold,
especially to a nation that, as has often been remarked, can
scarcely endure anything but verses composed for the theatres.
He refers to Vergil's sketch of gardens, and to Rapin's work,
but he does not mention Columella, nor Alamanni's poem on
Gardens. Of Rapin he writes: "Ce que le poète romain re-
grettoit de ne pouvoir faire le poete Rapin l'a execute. Il
a écrit dans la langue et quelquefois dans le style de Virgile,
un poème en quatre chants, sur les jardins, qui eut un grand

succes dans un temps où on lisoit encore les vers latins modernes. Son ouvrage n'est pas sans elegance; mais on y desiroit plus de précision, et des épisodes plus beaux". He criticises the too great regularity of Rayin's plan, and writes of the formal gardens described by the older poet, "Par-tout elle regrette la beauté un peu désordonnée, et la piquante irregularité de la Nature..... Ses jardins son ceux de l'architecte, les autres sont ceux du philosophe, du peintre et du poète."

He disclaims any debt to Mason, stating that Les Jardins was composed long before he read The English Garden. He makes a defense of the "genre didactique", and of Les Jardins, justifying himself against those who accuse him of having written solely for the rich; and he claims finally that that twenty editions of the poem, besides numerous translations, answer the severest critics.

Delille's poem, like The English Garden, is a Georgic characteristic of the 18th century (1). Like The Eng-

(1). Delille omits the constellation device, and the discussion of weather signs.

lish Garden, it is a treatise on the best methods of securing landscape effects, and like Mason, Delille decries the old formal methods; but the French poet makes a point of warning against extravagance, and counsels the avoidance of excess.

Mason has an interesting passage on the history of English gardens in which he quotes a description of the Garden of Eden, and names Milton as "great Nature's herald", who yet vainly proclaimed her primeval honors. Delille writes:

"Aimez donc des jardins la beauté naturelle,
Dieu lui-même aux mortels en traca le modèle",

and gives an account of Milton's description of the garden of Eden (1).

(1). Les Jardins I, 716, ff.

Thomson is frequently called the father of English landscape gardening. Delille observes in a note that many English claim that Milton's description of Paradise, and some passages in Spenser, gave rise to the fashion of landscape gardens; but that the genre originated with the Chinese. He prefers however the authority of Milton, as more poetic.

Mason ends Bk. III, with the episode of the Sidonian Sage, who gives up the peace of his retired garden, 'o accept the burden of royalty. Delille ends Chant IV with the same story, introducing another character, the Sage's son.

Like Mason, Delille associates the principles of painting with the principles of poetry, and advises the imitation of great landscape painters. Like Mason, he has the romantic love of ruins, but he does not make Mason's mistake of commanding the building of ruins, for he is strongly opposed to anything in the nature of pretense. As in the verses of Mason, familiar 18th century phrases occur repeatedly, "imitate Nature", "study variety", "encourage liberty"; and the poet expresses the early romantic ideas of the importance of the

individual, the love of the wild and solitary, the luxury of grief.

Much of Delille's advice is sensible. His style is clear and brilliant, but, although his gardens are designed primarily to appeal the imagination, his poem makes no imaginative appeal. It can be read with interest, because it mirrors popular fashions, and popular ideas; hence its vogue in the poet's day.

CHAPTER XI. OF GARDENS. Continued.

Louis de Fontanes' Géorgie, La Maison Rustique (1),

(1). Paris, 1859. I, 187.

may be regarded in Ste Beauve's phrase, as un sous amendeinent respectueuse du poème des Jardins.

In 1788 de Fontanes published Le Verger, with a preface in which he states that Delille, citing Vergil as an example to follow, neglects useful gardens, altho the garden of Vergil is un potager (2). "Je n'ai sans doute rempli le plan

(2). Cf. Opening lines of Vanière's Olus.

de Virgile", continues de Fontanes, "mais j'ai cherché de le suivre. Au lieu des parcs de Watheley et de le Notre, j'ai voulu tracer simplement,

"Le jardin du berger, du poète, et du sage".

An interesting criticism of Delille follows: "Ces observations ne tendent point à diminuer l'admiration qu'on doit au grand et rare talent de M. l'abbé Delille. Le défaut principal est bien couvert par la foule de beautés poétiques qu'il a semées dans son ouvrage; les vers français n'ont jamais eu plus d'éclat, plus d'harmonie et de variété dans le rythme. En un mot, puisque le style fait le poète, M. L'Abbé Delille l'est au plus haut degré."

DeFontanes stands declared against the English garden, and what he considers the false attempts to imitate Nature. He undertakes his task well prepared by the study of many treatises on gardens, among them those of Chambers, Whateley, Morel and Hirschfeld. The last, he says, pretends that France has no interesting views; because of this the beauties of French vistas are emphasized.

La Maison Rustique is merely "l'ancien Verger refondu" It is written in three books, Le Potager, Le Verger (1) and Le

(1). It would seem, perhaps, that Pontano's De Hortis Hispaeidum and John Philips' Cyder should be discussed in this chapter, but since the latter treats of the culture of the apple, the former of the culture of the citron, they do not belong in the history of the Georgic on gardens.

Parc. DeFontanes makes use of all the Georgic devices excepting proverbial sayings. He advises even the study of days favorable and unfavorable, the learning of the regular signs of the heavens, and the marking of time by the constellations. The horrors of war are dwelt upon, but de Fontanes, being optimistic, finds that good comes even from war; and he gives a very pleasant turn to the transitory theme:

"Ces frêles nourrissons entre des mains habiles
Croissent pour remplacer leurs ancêtres débiles.
Tout meurt, mais tout renait; et ce tronc précieux
Que jadis a plante la main de vos aieux;
Et que plus d'une fois en bravant leur défense
Dans ses jeux indiscrets outragea votre enfance,
Ce tronc, que ses bienfuits ont longtems embellie,
Par ses dons épouse, comme nous a vieilli;
Il tombe, et cede enfin son empire à l'arbuste."

Tel, sous le poids des ans penchant sa tête austre,
Un vieillard vertueux regrette moins le jour
S'il laisse après sa mort un fils de son amour,
Son fils reproduira ses mœurs et son image" (1).

(1). La Maison Rust. Chant II.

The last book ends with an interesting tribute to "La Muse Géorgique", in whose defense the poet tells a story in which Hesiod is given the palm over Homer.

In Le Potager, de Fontenay makes no reference to the efforts of Columella, Almanani, Vanier, and John Lawrence. His purpose, it seems, is to rebuke the pride of the Muse of poets like Mason and Delille, for after having sung the charm of the kitchen garden, ornamented without expense, cultivated from seeds, herbs, and roots brought from neighboring gardens, he exclaims,

"Longtemps l'orgueil du vers a craind de les nommer,
Aujourd'hui je les chante et je veux les semer".

He dignifies the theme of humble garden plants with considerable skill, making a pleasant picture of the bees among the thyme. (2).

(2). Cf. Colt., Bk. V.

"L'ail s'annonce de loin; pardonne aimable Horace
Thestylis aux bras nus, sans craindre ta menace
Exprime en le broyant de piquantes saveurs,
Qui raniment le goût et t'as soif des buveurs,
Et le thym qu'en leur vol les abeilles moissonnent
Le cresson qui des eaux recherche les courants,
Et l'ache et le cerfeuil aux esprits odorants."

He follows his precepts for the sowing of vegetable seeds by a defense of his theme. The potager is less brilliant in effect than the parterre, but it lasts longer. Zephyr loves it; Flora cultivates it: the opening chalices drink the morning dews. The cabbage, whose name causes the Muse to blush, forgets this scorn, and enriches the winter with its tribute, always green (1).

(1). The potato is not named, but is referred to as more useful than the cabbage, as a product to which much homage is due, since often it makes up for the denial of cereals.

And finally, philosophizing, the poet observes that altho those humble products are despised, they have changed the course of destiny. Triptolemus, sowing grain, brought about civilization; the Gauls were called to the banks of the Tiber by the vine, and so on with various illustrations to prove his point.

"Souvent un vegetal trouve dans les deserts,
Un arbuste, un seul fruit peut changer l'univers."

The potager's possible beauties are not neglected. The poet attempts to bring out the point that in the kitchen garden everything is of use for pleasure, for nourishment, or for health. The proud "Mondor", contemptuous of "le potager", rich by "gains honteux" desires the tranquillity of country life. He will "make" an English park, with newly placed ruins, everything snowy, expensive, bizarre. Mondor wastes his substance,

gets into debt, the bailiff (1) comes, and ruin follows. Let-

(1). Cf. the stories told of similar visitors said to have haunted Shenstone's Leasowes as a result of that poet's rash expenditure

trees are sown on the unhappy site by sensible neighbors.

In Le Verger, de Fontaines pays a tribute to Delille's verse, and condemns his teachings, vain lectures on "simple negligence", a simplicity which is only "un luxe de plus". The gifts of the cherry tree, the briar, etc., declares Delille, are worth more than all useless ornaments of the pompous catalpa, the varnish trees of China transplanted to France at great cost. And in Le Parc, he makes a final plea for the restoration of the formal garden, and the condemned labyrinth.

De Fontaines does not neglect the solidity of his agricultural precepts. His "Orchard" in this respect might bear comparison with Philips' Cyder (2). The French poet's mind is

(2). The passages on cider and wines, the account of the Scarecrow, suggest the influence of Philips.

of a moralizing and scientific trend, and in certain passages he shows a kinship to Erasmus Darwin. The especial interest of his poem is its relation to other garden Georgics, and to the 18th century quarrel over regularity and form, opposed to the wild variety of Nature, one of the phases in the early quarrels between classicists and romanticists.

He has the 18th century dislike for cruelty in the chase, and he makes a particular appeal for humanity to birds.

Socially, de Fontanes is not revolutionary in his ideas, altho he makes so strong a protest for simplicity as opposed to the bizarre and the extravagant. He has the aristocrats contempt for the showy splendors of the new rich; but inequality, he declares, cannot be banished from the freest state. If fortune or the favor of Kings has been granted you, surround your retreat with greater splendor: humble, lowly gardens for the lowly, majestic parks for the great.

CHAPTER XII. OF GARDENS. Continued.

The third book of Cowper's Task is a Georgic on the Garden, emphasizing the advantages of rural happiness and innocence in contrast to the corruptions of city life. Two thirds of the poem consist of moralizations, and satirical reflections on the vanities of man, a particular outcry being made against the debaucheries and the luxury of the metropolis.

Many 18th century motives culminate in Cowper, but they are motives in which there is always some touch of the poet's personality or belief. The power of Philosophy and Science are exulted, but Philosophy and Science must be accompanied by divine illumination and belief in prayer. He protests against the cruelty of the chase, but comforts himself by the thought that at least his tame hare is safe.

In his garden Nature appears "in her cultivated trim". It is a garden in which a country gentleman sows and prunes and frames industriously. He prides himself on his new theme,

"To raise the prickly and green-coated gourd,
.....an art
That toiling ages have but just matured,
And at this moment unassayed in song"

The prickly and green-coated gourd is the cucumber.(1)

(1). Cf. l.462, ff.

Cowper himself tells us so, and gives us detailed instructions for the growing of this delicacy in the hot bed, and a feeling account of the "Ten thousand dangers" that "lie in wait to

thwart the process". "Heat and cold, and wind, and steam,
"Moisture and drought, mice, worms and swarming flies",
But, "It were long, too long", to tell them all.

"The learn'd and wise,
Sarcastic would exclaim, and judge the song
Cold as its theme, and like its theme, the fruit
Of too much labor, worthless when produced."

Not having Mason's scorn of foreign plants, he gives an account of the green-house, and of the exotic blooms that flourish there while the wind whistles outside; and he has some precepts on the proper arrangement of flowers, practical as far as they go, but of no help to a novice at gardening.

The rest of the poem is a discourse against the foolish and wicked luxuries of the day. In satirizing the follies of the new fashion of landscape gardening, he makes an attack on the landscape methods of the famous Brown, and pictures the enraptured owner's joy ending in bankruptcy. But the estate, unlike that of de Fontanes' proud Mondor, is not to be sown with lettuces. The owner

"Drained to the last poor item of his wealth
..... sighs, departs, and leaves the accomplished plan.
.....
Just when it meets his hopes, and proves the Heaven
He wanted, for a wealthier to enjoy."

The methods of Brown are attacked at much greater length in a didactic entitled The Landscape, seemingly the last of the garden series, written in 1794 by William Payne Knight (1)

(1). In 3 bks. 2nd Ed. London, 1795.

Knight, however, appears to have been concerned not with the

ruin of the owner of the estate, but with the ruin of the estate.

The author's advertisement to the second edition suggests that he has passed thru troubled times since the first appearance of his poem. He defends himself with some warmth against his assailants, stating that he is concerned merely to ascertain and to extend good taste. "As to what has been asserted of his preferring the opposite extremes of a Siberian desert and a Dutchman's garden to the grounds of Blenheim and Stowe and Burleigh", he declares, "it is a misrepresentation so monstrous as to need no reply". One insinuation, however, cannot pass unnoticed. Mr. Mason's English Garden is said to have been pillaged to decorate the Landscape, without any acknowledgment having been made for the flowers stolen; "but the author of the latter has not read the former, nor did he at the time of writing recollect its existence, tho he now remembers to have heard it spoken of some years before with that commendation which is due to every product of the chaste and classical Mr. Mason; but the candid reader must not think that he makes this confession thru any affected or fastidious refinement; on the contrary, he considers it as an instance of culpable negligence, showing that he has devoted himself to the ancients to the exclusion of the moderns".

He scornfully comments on a sort of doggerel ode, "The Sketch from the Landscape", written in ridicule of his

poem. He notices this doggerel only to assure the author that his apprehensions of giving any serious offense in such a performance are wholly groundless, and he scornfully quotes a specimen of his adversary's wit, after which he remarks naively that he thinks it may be allowable without incurring the imputation of arrogance or vanity to add a specimen in a very different style of a friend's panegyric, which, as it contains not only an approbation, but a very happy illustration of the system of improvements here recommended, may be considered a part of the present work, the whole of which, he modestly adds, the reader will probably wish, had been executed by the same masterly hand. (1).

(1). The panegyric, by Edward Winnington is duly flattering, and sounds enthusiastically the favorite 18th c. notes. Liberty and Nature, "Kindred powers".

Mr. Knight's poem, read as a poem, is very dull. In the history of the Georgic it is of some interest. It is clearly an imitation of Vergil, altho neither in spirit nor in form is it truly Georgic. Altho the poet claims to have neglected the moderns for the ancients, his poem shows the influence of Pope and Thomson.

The Landscape is written in closed couplets that treat rather of aesthetic than of practical ideas. The poet bids you follow Nature and avoid deformity. A passionate outburst protests against the "pedant jargon that defines "Beauty's unbounded forms to given lines", and against the man "who dares not judge wit out consulting rules".

Like Mason and Delille, Knight alludes to famous painters as guides in the treating of landscape, and like Mason pays tribute to the power of Art. Mason advises you to use every means by which to break the effect of straight lines, and he advises the cultivation of the natural curve; Knight objects to the over use of the "pointed line", but still more to

"The path that moves by even serpentine",
and he attacks Brown, who

"First taught the walk in even spires to move,
And from their haunts the secret Dryads drove".

Upholding the advantages of peace and country quiet,
the poet cries:

"Hence, proud ambition's vain delusive joys!.
Hence, worldly wisdom's solemn empty toys!
Let others seek the senate's loud applause,
And glorious, triumph in their country's cause!
Let others, bravely prodigal of breath
Go grasp at honor in the jaws of death:
Their toils may everlasting glories crown,
And Heaven record their virtues with its own!
Let me, retired from business, toil and strife,
Close amidst books and solitude my life" (1).

(1). The Landscape, I. 323, ff.

A sentiment partly characteristic of the Georgic, but in spirit utterly unlike the noble teachings of the Vergilian didactic.

A passage follows depicting the poet's romantic delight in nature, shaded caverns, thickening glooms, sunset and the nightingale's song. He hits at the pastoral poet's strains,

"Where love sick shepherds, sillier than their sheep,
In love sick numbers, full as silly, weep";
invects against a monkish life, and concludes his first book

with a passage on the value of reason.

The second book gives advice for the securing of landscape effects of light and shade. He warns against formal traces of art, the affectation of Chinese customs, and the imitation of ruins. He laments the passing of old days, "When art to Nature true,

"No tricks of dress, or whims of fashion knew",
when good taste was found among the lowest, as among the highest

He moralizes in phrases reminiscent of Lucretius on the vain pomp of wealth, but is thankful for the consoling powers of art to raise men in his own estimation, and concludes with a Georgic passage on the little annoyances of life, and "all the little ills that rise

"From idleness, which its own languor flies".

The third book treats of the proper sites for trees and flowers. The poet rails against "the shrubberies insipid green" and other barbarisms of modern taste, contrasts British woods with foreign growths, and enumerates Britain's blessings (1).

(1). The following highly poetical lines show a few of the ills from which the Briton is free:

"No poisonous reptiles o'er his pillow creep,
Nor buzzing insects interrupt his sleep.
Secure at noon he snores beneath the brake".

The theme of foreign contrast is developed with generous recognition of the fact that altho Britain is so far

superior to other countries, each has some good, since

"No state or climes so bad but that the mind
Form'd to enjoy content, content will find".

Moralizing on how few have power to enjoy the blessings of freedom, the poet draws a picture of revolutionary France, sympathizing with the sufferings of the king and queen. But like de Fontanes he concludes optimistically with a hope that from these horrors future times may see

"Just order spring and genuine liberty.

.....
May hence ambition's wasteful folly cease,
And cultivate the happy arts of peace".

The conflict between the ideas of the classicists and the early romanticists can be seen in Knight, as in Mason, and The Landscape is of value because it is so essentially a part of its age.

The history of garden didactics is in some respects the most interesting chapter in a study of the Georgic, particularly of the 18th century Georgic. The intercrossing of ideas, the play of criticism, the presentation of popular fashions, make these poems an important group when studied in relation to one another.

But from Columella to Knight, not one poet in the group has fulfilled the promise of his subject. The garden is an alluring theme. English poets from Chaucer onward, have loved to dwell upon it, and even before Chaucer the writer of the Phoenix broke away from the Anglo-Saxon traditions of battle and gloom to sing of a land of perpetual fruit and

flowers. Bacon is more delightfully human in his Essay on Gardens than in anything he ever wrote, and some of the loveliest lines in English poetry are of gardens and of flowers. But in all the Georgics of Gardens, there is not a passage that appeals irresistibly to the imagination or that lingers hauntingly in the memory. The way of the didactic poet is hard, but it is not impossible. The reading of every Vergilian imitation on gardens only serves to deepen the regret that Vergil neglected this "loveliest of themes". (!)

(1). The poems that belong under the head of the Georgic proper fall naturally into three divisions: first, those on general agriculture; second, those on gardens; third, those on a variety of subjects connected with farming. The first two divisions have been discussed in the preceding chapters. I am obliged to leave a consideration of the last group until the future, as it is impossible for me to finish the history of the Georgic at this time. But in order to give at a glance an idea of the general developments in the subject I append in chronological order a list of the poems belonging in the group, a list interesting if only to show that a Georgic falling within the narrowest definition of the word may be written on almost any branch of farming.

Giovanni Pontano's <u>De Hortis Hesperidum,</u> <u>sive de cultu Citriorum,</u>	(before) 1500.
Jerome Vida's <u>Bombycum,</u>	1527.
Rucellai, <u>Le Api</u>	1559.
Alessandro Tassan's <u>La Sereide,</u>	1585.
Giralamo Barrufaldi, <u>Il Canapajo,</u>	1740.
Christopher Smart, <u>The Hop Garden,</u>	1752.
Giovambattista Roberti, <u>Le Fragole,</u>	1752.
John Dyer, <u>The Fleece,</u>	1757.
James Grainger, <u>The Sugar Cane,</u>	1764.
Lorenzi, <u>La Coltivazione dei Monti,</u>	1778.
Spolverini, <u>La Coltivazione del Riso</u>	1758
Zaccaria Betti, <u>Il Baco da Seta</u>	.75.

OF RURAL SPORTS

The Sciences under the head of Rural Sports may be grouped in two classes:

1. Of Hunting

2. Of Fishing

OF HUNTING

Arius: Cynegeticon. First Century B. C.

Nemesianus: Cynegeticorum. Written in the 3d. C. A. D. printed 1534.

Oppian. Cynegetica. Bk. I. tr. by Dr. Mawer 1756

Deudes de Prades. Bels Auzelz Cas adons before 1250.

Anonymous: La Chasse du Cerf 15th C.

Hardouin. Seigneur de Fontaines: Le Tresor de Venerie 1594

Cardinal Acquaviva: On the Chase 1534

G. Fracostoro: Alcon, sive de cura canum venaticorum before 1553

Fito-Giovanni Scandianese: La Caccia 15. C.

Natal Corti: De Venatione before 1582

Frasmo da Valpasone: La Caccia 1591

Pietro Angelio: Cynegeticon)before 1596
 and
 Uccellazione)before 1596

John Gay: Rural Sports 1713

Thomas Tickell: Primer of Hunting before 1768

William Somerville: The Chase 1735

Antonio Tiratossi: L'Uccellazione 1773

2. OF FISHING

Ovid: Haliuticon, or Angling - First Century B.C.

Oriental: Haliuticon. The Works of Oppian translated into English 1771. By Diaper and Jones. (3)

John Dennis: The Secrets of Angling before 1613

Nicolaus Flamel de Charnetaine: Haliutica 1527

Thomas Barker: Barker's Delights, or, the Art of Angling 1737
(in prose interspersed with bits of verse).

John Whitney: The Gentleman's Companion, or, the Pleasures of Angling
A Poem, with a Dialogue between Fisicator and Copy-
don. 1700

Thomas Scott: The Art of Angling: Eight Dialogues in Verse 1758
(of Ipswich)

Charles Clifford: The Angler: A Didactic Poem 1804

Thomas Pike Lathy: The Anglers. 1819 (A literary fraud
Lathy used Thos. Scott's Eight Dialogues and even
his notes, adding only a few verses of his own.)

OF SAILING

II.

Bernardino Baldi: La Balia 1525

Nicolo-Partenio Giannelli: Marina 1545

Esmenard: La Navigation 1565

III.

John Taylor: Faire and Fewle Merchant Adventurers
1571 Between Two Crimes with An Apologie in defense
of the painful life, and needful use of
Sailors.

William Falconer: The Shipwreck 1762 (An epic with nautical
features).

Turned Variations of the Type.

Of the Care and of the Diseases of the Human Body.

G. Braccesoro: Syphilitis, sive de Morbo Gallico 1580

L. Tansillo: La Balia 1586 (not published until 1707)

John Armstrong: The Art of Physick 1744

Of the Soul and of the Mind.

Thomas Kirchner: Agricultura Sacra 1570

Mark Akenside: The Pleasures of the Imagination 1744

Of City Occupations

Variations more or less in character.

John Gay: Trivia, or the Art of Walking the Streets of London 1710

Samuel Johnson: The Art of Dancing

Another major class are
the poems written in imitation of Thomson's Seasons. They are
a very important class in the variations of The Georgic.

They are generally idyllic in character and do not use
technical precepts, but they exemplify to a greater or
lesser degree the Georgic motives and the Georgic features.
They occur as follows:

James Thomson: The Seasons 1730 (final revision 1744)

Oliver Goldsmith: The Deserted Village 1770

William Cowper: The Task 1784

Roucher: Les Mois 1779 Saint-Simon: Six Saisons 1795

N. G. Leonard: Les Saisons 1797

Jacques Delille: L'Homme de Champs, ou les Georgiques Francaises
1800

W. Bloomfield: The Farmer's Boy 1823

Francis Jammes: Les Georgiques Chretiennes 1915

CHAPTER XIII. CONCLUSION.

In this study I have attempted first to define the Georgic as a literary type, and to show that as a type it is clearly distinct from the Pastoral, altho closely related to it; secondly to give in part an idea of the history of the Georgic, and of the interrelations between the poems that represent different developments of the Vergilian didactic.

The Georgic as a genre cannot be disregarded. It persists clear cut, unmistakable in its leading features, thru all its phases, from the serious didactic treating purely of field work, such as Alimanni's Coltivazione, to the burlesque imitation exemplified in Guy's Triyia. In general, except for the rural setting, and the occasional appearance of the shepherd on the scene, the Georgic holds clearly apart from the Pastoral. Occasionally the types cross. For example, Bloomfield's Farmer's Boy has been said to be the most truly Theocritean piece in the English language, but it is a poem that has the realistic qualities of the Georgic, and makes use of the Georgic feature of digressions arising from the theme, altho it does not deal with rules of practice, nor with the science of agriculture. John Whitney's Dialogue between Piscator and Corydon is a Pastoral of mixed character, in which a fisherman and a shepherd discuss their respective pleasures and profits; are entertained by pastoral songs and sing country joys and

virtues; and encourage each other with Georgic reflections and moralizations.

The Georgic, like the Pastoral, tho in lesser degree, has had its periods of vogue, due to the circumstances or to the temper of the time. But these periods are farther apart. We have noted the representatives of the type that occur separately at long intervals (1).

(1). Chapter IV. p. 287

Until the 16th century there seems no new development in the type except Columella's Hortorum; the poems of rural sports, the Cynegetica and the Halientica of Gratus and Oppian; and the didactics on Falconry and on the Chase of the Stag, found in medieval France.

That rural sports were a favorite topic in the days of Oppian, we judge from the fact that the Halientica was publicly recited at Rome, in the presence of the emperor Severus and his family. The medieval didactics on the chase were probably due to the interest of the great baronial lords in that subject.

In the 16th century, in Italy, several new developments occur in the history of the Georgic. Pontano's Garden of the Hesperides, or the Culture of the Citron was written before 1500. After that, not only do we find new poems on agriculture and the chase, but there are Vergilian didactics on Bees, on Silkworms, on Navigation, even on the rearing of children. And in Germany, Thomas Kirchmayer's Agricultura

Sacra represents a curious adaptation of poetic conventions to a religious theme, like the similar adaptations of pastoral conventions noted in the early Christian ages. These 16th century productions are due chiefly to the fact that at this period in Europe, particularly in Italy, any imitation of the classics was regarded as worthy of praise.

In the 17th century the Georgic almost disappears. John Denys' Secrets of Angling and Rayins Hortorum seem to be the sole representatives of the type. But in the 18th century not only were Vergil's didactics read, translated and imitated, but everything else in the nature of a Georgic was brought out of the past, translated, imitated, or reprinted. The fashion seems to have begun in England with John Philips' Cyder.

Cyder was put into Italian (1), and an English version was made

(1). Perry: A Hist. of Eng. Lit. in the 18th c. p. 139.

of at least one Italian didactic, Tassillo's Buona, which appears as "The Nurse", by William Roscoe. The Georgic became a favorite form of poetry both in Italy and France, but its vogue culminated in England, where almost every development of the genre seems to occur, from general agricultural treatises to the serio-comic burlesque with a background of city streets.

A study of the Georgic often seems to lead thru interminable wastes of dreary reading. The genre of the Vergilian didactic is an outworn fashion. Francis James is bold enough to entitle a book of poems Les Georgiques Chretiennes, but he follows Vergil's conventions only in part. Modern readers

second the 18th century popularity of the Georgic as an aid to proof that there was little poetry in the neo-classic age, as a curious phenomenon of literary taste that can be explained only by the assumption that the period was one curiously lacking both in a sense of artistic fitness, and in a sense of humor.

The Georgic as a poetic type appealed strongly to the Augustan Age. Shenstone was only voicing the general sentiment when he wrote in his Prefatory Essay on Elegy that "Poetry without moralizing is but the blossom of a fruit tree". In the early years of the century a new school was growing up side by side with Pope and his followers, a group of poets with a greater or less developed love of the woods and fields, men who were tired of the town and the literature of polite conversation, ready to revolt against them, and almost ready to revolt against talk of reason and morals and intelligence. The habit of moralizing was deep-rooted in the British temperament, and the fashion of imitating the classics had become second nature. Vergil's Georgics offered all the qualities that appealed to 18th century ⁵nature lovers; it was a classic, a literary model perfected by a great artist. Each of Vergil's Georgics is a masterpiece. What one man can do why not another? But the way of the Georgic is perilous. The Mantuan's name became a light leading thru deserts. Huchon does not exaggerate when he classes Vergil "mal compris", as among the most pernicious influences

of the 18th century (1). A great poet can take the seeming

(1). Un Poète Réaliste Anglais, p. 149.
But the French critic carries his point
far when he classes Grabbe's Library as
"a degeneration of the Georgics". The
Library is a didactic, but it is not of
the type of the Georgic.

milk and water substance of a lesser writer and make it virile. Much more easily a lesser poet can attempt to imitate a great poet and get something worse than milk and water. Especially easy is it for an English poet to fail when he takes a Latin poem for his model. The English and the Latin tongues are essentially different. An English poem lives only when it is English. Vergil's diction becomes inflated bombast when unskilled writers try to use it. Milton succeeded in imitating Latin construction and expression only because he was, like Vergil, a genius, and a master of harmonies. John Philips attempting to imitate Vergil and Milton wrote an interesting poem that is generally neglected. Philips' poem is interesting partly because the poet writes with accurate knowledge of his subject, partly because he saves himself to a certain extent by a sense of humor. He made a strong appeal to a classic loving age. Thomson, who was a born poet, altho not a great genius, succumbed to the appeal. Vergil and Philips helped to inspire some of the worst lines that the Scotch poet wrote. Study the Sensors line for line in Otto Zeppel's variorum edition (2), and the effect of the Vergilian influence can be seen

(2). Palaestra, LXVI.

in all its disastrous power. When Thomson confines himself to the use of simple Anglo-Saxon words he frequently writes exquisite lines of haunting melody, and he himself confesses that he owes what is best in his poetry to his early love for Spenser. But in an age when it was considered creditable rather than otherwise to imitate not only the form but also the expression of the classics, Thomson was encouraged to continue on an evil way. And the influence of Thomson, almost as powerful on the continent as in England, lasted for more than a hundred years. Had the Scotch poet refrained from writing with "the pages of Vergil literally open before him", there might be another chapter in the history of English literature.

But speculations are idle. The fact remains that for all its difficulties the Georgic persisted, and that if among the developments of the type there are many failures, there are also a few poems of enduring charm, such as Tansillo's Pode re, John Denys' Secrets of Angling, and many passages of Thomson's Seasons. The type may in general have failed to justify itself artistically, but it is of importance in literary history. It has been said that in Hesiod's Works and Days we have the obverse of Homer's picture of ancient Greek social life. Vergil's Georgics are regarded as the most artistically perfect work of Latin antiquity. Reading them we cannot fail to learn much of Vergil's Italy. Alcianni's Coltivazioni is of great importance in the literary development of the Florentine tongue and in the history of Italian blank verse. 18th century

Georgics on gardening illustrate the birth of one of the most prominent ideas in the famous quarrel between classicists and romantics, and it must be remembered that the Abbe Delille, who spent so much time and enthusiasm in the translation and in the imitation of Vergil's Georgics, was regarded by the foremost literary critics of France as among the greatest writers of his day, a poet so beloved that at his death all France mourned.

No study of the 18th century, particularly in England, can be complete without a knowledge of the Georgic. Then it you get at the heart of 18th century tastes and ideas, and in this respect the type is hardly less important than the 18th century novel.

In the first quarter of the 19th century the fashion of the Georgic began to decline. Inevitably it was a fashion that could not continue; even in the 18th century we hear poets such as Mason and Cowper doubtful of popular applause, when their subject is didactic. Miss Lowell says that it must be confessed that Francis Jammes' Géorgiques Chrétiennes are "a little tedious", and Jammes does not attempt the most difficult features of the Georgic. However, his book is a work crowned by the French Academy, and since its publication in 1912 it has passed thru five editions. There is in it a little of the charm of Goldsmith's Deserted Village, with something of Vergil's understanding of the Italian rustic; and probably the religious character of the book has helped to insure its success.

Like Vergil, Jammes laments the desolation of the fields. And in raising his voice against the evils of the religious proscriptions in France, he adds a new variety to the present day ills that writers of Georgics have been rehearsing since Hesiod's time.

The Géorgiques Chrétaines are an interesting illustration of the revival of outworn conventions, after a long period of neglect, a proof that the old themes live eternally, and that altho the world today represents new developments, it is still the same as the world of yesterday.

V I T A .

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She has had courses under Professors Bright, Vincent, MacGoffin, Ballagh, Willoughby, Lovejoy, Mustard, Collitz, and Shaw. She wishes to express her appreciation of what she owes ^{her instructors,} to all of ~~them~~, but particularly to Professor Bright, of whom she must say, as do all who have studied under him, that he has helped ~~her~~ inestimably in an understanding of the ideals of scholarship.

